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NOTES ON VASARI'S LIVES.

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LIVES  
OF THE MOST EMINENT  
PAINTERS, SCULPTORS  
AND  
ARCHITECTS

TRANSLATED FROM THE ITALIAN OF  
GIORGIO VASARI

VOL. VI.  
COMMENTARY

CONTAINING NOTES AND EMENDATIONS FROM THE ITALIAN EDITION  
OF MILANESI AND OTHER SOURCES

BY

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## PREFACE.

THE biographies of Italian artists compiled by Vasari will always be considered the principal source of literary information concerning the numerous great painters who flourished in Italy during the fourteenth, fifteenth, and sixteenth centuries. Amongst all the works treating of the same subject, including even those which are based on the most recent researches, there is perhaps none which can claim to be so original and just in its criticisms, so reliable in its accounts, and, before all, so classical in its literary qualities as these biographies from the pen of the Aretine painter, whose imperfect skill as an artist contrasts strangely with his first-rate literary achievements.

We may trust Vasari, unhesitatingly in his general accounts of those artists, especially of the Florentine school, who were his contemporaries and personal friends, and also in most cases where he describes works of art examined by himself. But even here we must make allowance for slight inaccuracies in details. They were perhaps inevitable in a work for which the materials had to be collected under great difficulties, the painter being at the same time engaged in multifarious works by which he sought to win the admiration of his contemporaries.

In reading these lives we must always bear it in mind that, with the exception of a few cases, the writer had no recourse to documents. With regard to earlier artists he had often to rely on tradition, which is always liable to exaggeration, and seldom trustworthy in questions of chronology. The blunders committed by Vasari in this respect are perhaps those most frequently to be met with, but fortunately the strenuous labours of learned Italian archivists have rendered it possible to correct most of such errors. The new Italian edition of Vasari by Signor Gaetano Milanesi abounds in notes and discourses on such and similar questions, the results of which have been embodied in this volume of Supplementary Notes. Many of the pictures described by Vasari have of late changed hands; others, which

left Italy years ago have found a resting-place in various collections, especially in Great Britain; but the compiler of the new Italian edition seems to have had little or no opportunity of becoming personally acquainted with such works, and he is therefore sometimes at fault in his accounts of them. In the present volume I have endeavoured to make good these shortcomings of the Italian annotator from my own notes and from the writings of competent critics.

Vasari's statements as to the authorship of the pictures described by him have certainly a great weight, but it would be rash to follow him blindly in matters of such importance whenever disputes on their authenticity have arisen, and when these are founded on reasonable grounds. Vasari has the less claim to be looked upon as an indisputable authority in this respect inasmuch as he has himself occasionally ascribed the same work to different hands. Such contradictory statements may have been the result of mere inadvertence, but at the same time indicate the necessity of caution on the part of the reader. In some instances documentary evidence is against him, and in others a close examination of the style of the works of art has led to results which deviate more or less from the opinion pronounced by him. They may be comparatively few in number, but the mere possibility of their occurrence has enhanced the difficulties in the preparation of this commentary to the popular English edition of Bohn's Standard Library. Only of late years has art criticism undertaken to study pictures on the basis of sound scientific methods, and it is to be presumed that future researches may thus throw a fuller light on several points than has been found possible here. On the other hand, I venture to hope that this volume of Supplementary Notes, partly derived from various literary resources, and partly collected during repeated personal inspection of works of art in Italy as well as in England and elsewhere, will prove a useful guide to the readers of Vasari's biographies.

JEAN PAUL RICHTER.

VERONA, *November*, 1884.

SUPPLEMENTARY  
NOTES ON VASARI'S LIVES  
OF PAINTERS, SCULPTORS, AND ARCHITECTS.

INTRODUCTION TO THE LIVES. VOL. I.

*P. 15\**

THE bronze statue of a chimaera, found near Arezzo, has been transferred from the Uffizi Gallery to the new Museo Archeologico in the Palazzo della Crocetta at Florence. An engraving of it will be found in Winckelmann's "Monumenti."

*Pp. 18—32*

The general outlines of the history of early Christian art, as laid down here, may be considered as reliable; but in the details there are many statements which later researches have proved to be incorrect. They are, in fact, so obvious, that we need not point them out here separately, since it would be absurd now-a-days to consider Vasari an authority on this subject.

GIOVANNI CIMABUE.

[Born 1240—died 1302.]

*P. 35\**

The five earliest Florentine painters, who are recorded in documents, are: 1066, Rustico; 1112, Girolamo di Morello (both priests and painters); 1191, Marchisello; 1224, Fidanza; 1236, Bartolomeo. At Cimabue's lifetime twenty-one painter-masters, who were all teaching pupils, are mentioned in two documents of the years 1282 and 1294.

\* This and the other asterisks, &c., refer to the footnotes on the pages indicated.

*P. 35†*

Baldinucci is mistaken in connecting the Cimabue family with the Gualtieri family. According to documents, dated 1302, lately discovered at Pisa, the artist's family name was Cenni: "Magister Cenni, dictus Cimabue, pictor, condam (quondam) Pepi de Florentia de populo Sancti Ambrosii" (See Giuseppe Fontana, "Due documenti inediti riguardanti Cimabue." Pisa: Nistri, 1878.)

*P. 35†*

The construction of the church of Santa Maria Novella dates from the year 1279. The paintings in the chapel of the Gondi do not now exist, but it appears from some records about them that they were executed during the second half of the fourteenth century by some follower of Giotto's.

*P. 36\**

This picture is evidently not by Cimabue.

*P. 36†*

This picture is now in the National Gallery, London (No. 565). It is probably by the hand of some follower of Cimabue's.

*P. 36†*

There can be no doubt that this picture is not by Cimabue, to whom Vasari ascribed it.

*P. 36§*

St. Francis died in 1226. We may therefore suppose that the artist took for his model a portrait of the saint made at his lifetime. Authentic portraits of St. Francis are still preserved at Subiaco in the Sacro Speco, and at Assisi in the sacristies of the churches degli Angeli and San Francesco.

*P. 37†*

The hospital of S. Jacopo e Filippo, called also del Porcellana, no longer exists. It was situated near the street called del Porcellana, a by-name of a certain Guccio, who was prefect of the hospital during the fourteenth century.

*P. 38†*

The only picture by Cimabue in the Louvre represents the Virgin with the Infant Christ (No. 153). On the frame are twenty-six medallions, containing the figures of the apostles and of saints.

*P. 38‡*

Giunta Pisano is the most distinguished of those early masters who painted at Assisi, and who by Vasari are here called Greeks.

*P. 39\**

The fresco paintings in the nave of the lower church are still in part preserved. They represent scenes from the lives of Jesus Christ and of St. Francis. They are much inferior to Cimabue's genuine works, and were probably executed during the years 1232 and 1253 by some unknown Italian artists. Cimabue painted on the right wall of the southern transept the large fresco of the Virgin with the Infant Christ. The paintings on the vaulted roof belong to a later date. The earliest frescoes in the upper church are in the southern transept. They represent scenes from the life of St. Peter and a crucifixion. There can be no doubt that they are by Giunta Pisano, whose name is still preserved in the affixed fragmentary inscription "... NTA PISANVS." Those in the northern transept represent scenes from the Revelation, and are marked by a more developed style. Above the four Evangelists on the first vault appear four angels floating downwards from heaven, and touching with their hands the Evangelists, who are in the act of writing.

*P. 39†*

Vasari's description of the subject is not correct. The friars taught by the four doctors of the Church are all of the Franciscan order. In the centre is a half-length figure of Christ, who is here represented with wings, and clad in a colobium (a tunic without sleeves). Out of the eight historical pictures from the Old Testament only the first five are still to be seen.

*P. 39‡*

Nearly all these compositions are tolerably well preserved, but on the opposite side four have been destroyed.

*P. 41†*

This picture has always been considered to be Cimabue's masterpiece.

*P. 41‡*

This occurred in the year 1267.

*P. 42\**

The Via Borgo Allegri, at Florence, is near the Piazza Sant Ambrosio. It is first mentioned in 1301.

*P. 42*

The picture here described as being in the church of San Francesco at Pisa does not now exist. But there is a large mosaic by him in the apsis of the cathedral, representing Jesus Christ enthroned, with St. John the Baptist on one side, and the Virgin on the other (the latter figure is the work of Vincinus of Pistoja). In a document published by Ciampi (*"Notizie della Sagrestia di Belle Arredi,"* p. 144), "Cimabue, the painter of the *Majestas*," acknowledges payment "for the figure of St. John, which he has added to the *Majestas*." This document is dated 1301. The documents discovered by Fontana mention also paintings by Cimabue in the church of the hospital of Sta. Chiara, at Pisa, where he was assisted by "*Johannes dictus Nucchulus, Pictor, filius Apparecchiati.*"

*P. 42†*

Besides the pictures described by Vasari, there exist at present no genuine works of his.

The statement that Cimabue was also engaged in the building of Florence Cathedral is neither confirmed by documents nor by early writers.

*P. 44\**

The fresco-paintings in the chapter of Santa Maria Novella, better known by the name of Capella degli Spagnuoli, were begun in 1320. They are the work, not of Simone di Martino, but of Andrea da Firenze. Cimabue's portrait, as here described, was published by Vasari in his second edition of the lives of the artists. The costume however, as G. Milanesi has pointed out, is that of a French cavalier. The portrait in question probably represents Walter of Brienne, Duke of Athens.

## ARNOLFO DI LAPO.

[Born in 1232 (?)—died in 1310.]

*P. 46\**

See Domenico lo Faso Pietrasanta, Duca di Serradifalco, e Don Domenico Benedetto Gravina, "Storia del Duomo di Monreale," 1838-1859. The construction of the cathedral was begun in 1172.

*P. 46†*

The principal architect of the Certosa of Pavia was probably Master Bernardo of Venice. (See G. L. Calvi, "Notizie sulla Vita e sulle Opere di Principali Architetti," etc. Milano: 1859, p. 105.)

*P. 46§*

The architect of the Cathedral of Milan was the Lombard Marco da Campione (see Calvi, p. 59), not Henry of Gmündon, as was believed formerly.

*P. 46¶*

San Petronio was commenced in the year 1396; the architect was Master Antonio Vincenzi, of Bologna, who was assisted by the skilful architect Andrea Manfredi, General of the order of the Servites. (See Cicognara, "Storia della Scultura.")

*P. 46\*\**

Vasari here confounds the works of various architects who lived at different times.

*P. 47*

The construction of the Campanile on the Piazza of St. Mark's, Venice, was begun as early as 911. It was completed by Bartolomeo Buono, an architect of Bergamo, who lived during the end of the fifteenth and the beginning of the sixteenth centuries. He was also the architect of the Procurazie Vecchie, and of other Venetian palaces.

The church of Sant Andrea, at Pistoja, probably dates from the eighth century. The sculpture on the façade, representing the adoration of the Kings, bear the following inscription, which Vasari seems to have misunderstood: "Fecit

hoc opus Gruamuns magister bon (nus) et Adot (Adeo datus) frater ejus. Tunc crant operarii Villanus et Pathus filius Tignosi A D. MCIXVI." These figures seem to indicate the year 1196. (See Roulin, "Journal de Lionville," vol. iv.)

A Florentine artist, named Buono, who lived during the thirteenth century, worked at Pistoja, in the chapel of San Jacopo, and in some other churches; probably also at Florence in the church of Santa Maria Maggiore.

#### P. 47\*

This Master Guglielmo was certainly an Italian, probably of Pisa. He was born in 1165, and became the chief architect of the Cathedral of Pisa.

#### P. 49\*

In 1185 Bonnano executed the bronze doors of the Cathedral of Monreale, which are inscribed: "BONAÑVS CIVIS PISANVS ME FECIT."

#### P. 49†

The foundation of the papal residence at the Vatican originates from the Popes Eugen III. (1145-1153) and Coelestin III. (1191-1198). The building was continued by Pope Innocent III. (1198-1216), who fortified it by walls and towers, and by Innocent IV. (1243-1254). The construction of the old palace was completed by Pope Nicolaus III. Orsini (1277-1280) under the direction of the Florentine architects Fra Sisto and Rastori. At the time of the erection of the new palace by Pope Nicolaus V. (1447-1455) it was pulled down.

#### P. 51\*

The two lions are now at the principal entrance of the cathedral.

#### P. 51†

The lower church of San Francesco at Assisi was completed in 1232, and the upper church in 1253.

#### P. 54†

The Palazzo del Bargello was begun in 1250, and was enlarged in 1345 by Agnolo Gaddi. (See the Life of this artist.)



*P. 54†*

These statements of Vasari's about Arnolfo and Lapo are full of blunders. The only facts we know about them on documentary evidence are the following: At the time of Arnolfo there lived at Florence Maestro Lapo, son of Ciuccio di Cuto, and brother of Donato and Goro, who were also sculptors. In 1272 these three artists were elected citizens of Siena in recognition of their services in the decoration of the cathedral of Siena. Lapo had been a fellow disciple of Arnolfo's, but not his father. Probably he constructed some of the buildings in Tuscany, here described by Vasari.

*P. 55\**

The statement that the campanile of the Badia was constructed in 1330, is confirmed by Giovanni Villani, a contemporary writer, but not by Arnolfo, whose death occurred twenty years before.

*P. 55†*

These tombs, or sarcophagi, are now in the Cortile of the Palazzo Riccardi.

*P. 57*

The cathedral of Florence was originally dedicated to Santa Reparata. In 1412 its present name, Santa Maria del Fiore, was given to it by a solemn decree of the Signori and Collegi.

*Pp. 57—58*

More exact measures than Vasari gives here will be found in Federigo Fantozzi's "Guida di Firenze," 1842, and in more recent guide books.

## NICCOLA PISANO.

[Born between the years 1205 and 1207—died 1278.]

## GIOVANNI PISANO.

[Born about 1250—died after 1328 ]

*P. 60†*

According to documents, lately deciphered by Gaetano Milanesi, Niccola Pisano was the son of one Pietro of Pisa, where he lived

in the parish of San Biagio. The vexed question of the artist's birth-place is thus solved.

*P. 61\**

Fuccio appears to have lived after Niccola Pisano. Very little is known about him.

*P. 62\**

The old church of San Domenico, at Bologna, which had been constructed after the designs of Niccola Pisano, and wherein his son Giovanni erected the principal altar, was completely modernised, in the course of last century.

*P. 63*

The church of San Michele, in Borgo, founded in 1018, was completed in 1304, after the plans of Fra Guglielmo of Pisa, disciple of Niccola Pisano.

*Pp. 63—64*

In July, 1272, Niccola Pisano received the commission to restore the altar of the church of San Jacopo at Pistoja. This is probably also the date of the apse here mentioned by Vasari. The mosaics in the apse were destroyed in 1599.

*P. 64\**

The architecture of the Santo at Padua is so different in style from the authenticated works of Niccola Pisano, that it is difficult to believe Vasari's statements referring to it.

*P. 66*

The church of San Lorenzo, at Naples, was begun in 1266 by Charles I. of Anjou, and completed in 1324. The Piscopio, or Episcopal Palace, dated from the year 334. In its place Charles I. begun in 1272 to construct the cathedral.

*P. 67*

The beautiful reliefs which decorate the front of Orvieto Cathedral are not by Niccola Pisano, nor was he employed there as an architect. (See Della Valle, "Storia del Duomo d'Orvieto.") The German artists, here mentioned as assistants of Niccola, were no doubt Lombards.

*P. 68†*

See "Le Sculture di Niccolò e Giovanni da Pisa e di Arnolfo fiorentino, che ornano la fontana maggiore di Perugia, disegnate e incise da Silvestro Massari, e descritte da Gio. Battista Virmi-glioni." Perugia: 1834, with eighty copper-plates.

*P. 70\**

See also G. Milanese, "Documenti per la Storia dell'Arte Senese." Siena: 1855-56, vol. i., p. 255.

*P. 70†*

The altar at Arezzo, here ascribed to Giovanni Pisano, is not by Giovanni Pisano, but of a later date. (See Cavalcaselle e Crowe, "Storia della Pittura Italiana," vol. i.)

*P. 72||*

The pulpit of St. John the Evangelist, commonly called San Giovanni fuor civitas, is the work of Fra Guglielmo of Pisa, a Dominican friar, and pupil of Niccola Pisano.

*P. 73*

The inscription here cited by Vasari, has the date 1301.

*P. 74*

Pope Clement V. went to Avignon in 1305, and this town remained the papal see until the year 1377, when Pope Gregory XI. returned to Rome.

*P. 75\**

The pulpit has of late been reconstructed.

*P. 76†*

The enlargement of the cathedral of Pisa dates from the year 1317. After Giovanni Pisano's death the campanile was finished by the two Sienese architects and sculptors, Niccolò di Cecco del Mercia, and Sano, his pupil, about the year 1340. These two artists executed also the pulpit of the cathedral during the years 1354 and 1359.

*P. 76†*

Giovanni Pisano did not die in 1320, as Vasari asserts here,

since we have records of works executed by him at a subsequent date. In the church Santa Maria dell' Arena, at Padua, he erected in 1328 the monument of Enrico degli Scrovegni. It is signed: "Opus Johannis magistri Nicholi de Pisis." The exact date of his death is not known

*P. 76†*

In 1313 Giovanni Pisano executed at Geneva the sepulchral monument of Margherita, the wife of the German Emperor Henry VII. The remaining portions of this sculpture are now in the Villa Brignole-Sale at Voltri. (See "Archivis Storico Italiano," 1875, p. 327.)

f.

ANDREA TAFI.

[Born about 1250—died after 1320.]

*P. 79*

The date on the inscription, which Vasari here quotes, is not 1199, as he says, but MCCL.

*Pp. 80—81*

The apse of San Giovanni in Laterano at Rome was constructed in 1291 by order of Pope Niccolaus IV. The beautiful mosaics which decorate it bear the signature: "Jacobus Torit. Pictor, hoc opus fecit." His assistant, Fra Jacobo di Camerino, seems to have executed the frieze, where his name is inscribed. The mosaics in the apse of Santa Maria Maggiore, which are also by Turriti, are dated 1295. (See G. B. de Rossi, "Musaici delle Chiese di Roma anteriori al secolo xv." Rome: 1872.)

*P. 81\**

These verses were evidently made at the time of Vasari, possibly in honour of Andrea del Sarto.

*P. 82\**

Andrea di Antonio Tafi was still alive in 1404, when he made his testament.

## GADDO GADDI.

[Born about 1259—died after 1333.]

*P. 83*

It is not probable that Gaddo Gaddi should have been taught the art of mosaic-painting by Tafi, since Tafi was not his elder as Vasari asserts. It is even doubtful whether he exercised that art.

*P. 84†*

The upper portion of the mosaics on the façade of Santa Maria Maggiore at Rome are by Filippo Rossuti. Underneath there are four scenes representing the foundation of the Church. According to Vasari these were by Gaddo Gaddi. (See G. B. de Rossi, "Mosaici delle Chiese di Roma anteriori al secolo xv." Rome. 1872.)

*P. 85†*

It is highly improbable that the mosaic in the Uffizi Gallery, here described, is by Gaddi, since its style points to the Byzantine school.

*P. 85†*

In the opinion of Cavalcaselle and Crowe, some of the wall-paintings in the upper church of San Francesco at Assisi may be by Gaddo Gaddi.

*P. 88\**

One hundred thousand gold florins were expended in the construction of the church of Santa Maria Novella, which was completed about the year 1357.

## MARGARITONE.

[Born 1216 (?)—died 1293 (?).]

*P. 88†*

Margaritone, who probably lived before Cimabue, was a native of Vasari's home, and there is, apparently, much patriotic pride

in all that the biographer has to say about him. The few works by his hand which still remain do not bear out the terms of admiration which Vasari has bestowed on his art. In fact, if it were not for Vasari's writings, perhaps none of his works would have been preserved until the present day. Vasari states here that he worked in the Greek, or Byzantine manner. But, in the opinion of the present writer, nothing can be more contrary to the principles of Byzantine art than the style of Margaritone's pictures, as it is shown, for instance, in the signed picture by him at the National Gallery, London. The arrangement of the composition, every detail in it, and even the execution, display a class of workmanship which stands independent of traditions, and which is the direct offspring of the naïve yet barbarous taste prevalent in Italy during the middle ages.

*P. 89†*

This picture is now in the National Gallery, London (No. 564). It is signed "Margaritus de Arilio me fecit."

*P. 90*

The picture of the Crucifixus in the church of Santa Croce, at Florence, is probably not by Margaritone, but by some other contemporary artist.

*P. 93†*

We can hardly believe that Spinello, who lived a century later than Margaritone, should have painted his portrait, and it may be noted here that not a few of the portraits of the earliest Italian masters, published by Vasari in his second edition of the lives, are evidently unauthentic.

GIOTTO.

[Born 1266—died 1336.]

*P. 94*

Antonio Pucci says in his "Centiloquio," which has been published in "Delizie degli Eruditi Toscani," that Giotto died in 1336 at the age of seventy years, thus assigning his birth to the

year 1266, and this we may accept as a more probable date than the one given by Vasari, since we know that in 1298 Giotto executed in Rome the mosaic of the Navicella at the church of San Peter's, that is to say when he was thirty-two (scarcely twenty-two) years of age. Vasari's romantic story about Giotto's early studies in drawing is confirmed by a curious passage in Leonardo da Vinci's writings. (See J. P. Richter, "The Literary Works of Leonardo da Vinci," vol. i., p. 332.) The same story occurs in Ghiberti's "Comentario."

*P. 95*

See Boccaccio, "Decamerone," Giornata vi, Novella v.

*P. 97||*

The fragments of the paintings which from the church Del Carmine came to the Liverpool Institution and to the Campo Santo at Pisa, are evidently not by Giotto. It appears also, from documents at Florence, that they had been executed after Giotto's death.

*P. 98\**

The wall paintings in the church of San Francesco at Assisi, which Vasari here ascribed to Giotto, are evidently not by this master, but by some imitator of his style. The paintings in the old cathedral of Arezzo were ruined with that building in 1561.

*P. 101\**

The earliest fresco paintings in the Campo Santo at Pisa, which Vasari erroneously ascribes to Giotto in the second edition of the "Lives," and to Orcagna in his first edition, appear to have been painted in 1371 by Francesco da Volterra.

*P. 103\**

The paintings on panel by Giotto, formerly in the old church of St. Peter's, at Rome, are now in the sacristy of St. Peter's Church.

*P. 104\**

No authenticated works from the hand of the celebrated illuminator Oderigo da Gubbio, have come down to us (see "Giornale d'Eruditione Artistica." Perugia: 1873, vol. ii., p. 1), nor do we possess works by his pupil Franco Bolognese.

*Pp. 105—106*

The crucifixion painted by Giotto in the church of Santa Maria sopra Minerva, does not exist now.

*P. 106*

Giotto was called to Avignon in 1334 by Pope Benedict XII. He begun there to decorate the papal palace with representations of the lives of some martyrs, but died before the work was completed.

*P. 108†*

It is now generally admitted that these paintings are not by Giotto, but of a later date.

*\* P. 111\**

The paintings ascribed to Giotto in the various churches at Ravenna are inferior to his authenticated works at Padua, Florence, and Assisi.

*P. 113†*

This picture is now in the collection of W. Fuller Maitland, Esq.

*P. 119*

Pietro Laureati, or Lorenzetti, and Simone Memmi of Siena, whose life follows, were certainly not among the pupils of Giotto.

*P. 119†*

In Milanese's new edition of Vasari the reader will find Giotto's "Canzone sopra la Povertà" (vol. i., pp. 426-428).

*P. 120*

The quotation is from the Novella lxii.

## AGOSTINO AND AGNOLO, OF SIENA.

[Born . . . —died 1350.]

[Born . . . —died 1348.]

*P. 123†*

The Fontebranda is for the first time mentioned in the year 1081; in 1193 it was enlarged by Maestro Bellamino; in 1242 it



was covered by three arches. Dante refers to it (*Inferno* 30, 78); "Per Fontebrandia non darei la vista."

*P. 123*

The façade of the Duomo of Siena in its present state is not the work of Giovanni Pisano. It was begun in the beginning of the fourteenth century, but at that time the work advanced very little, and it was only completed in the second half of that century by Giovanni di Cecco.

*P. 124*

The date here assigned to the construction of that portion of the Palazzo Publico of Siena, which is situated towards the Via di Malborghetto, is correct (1308, or rather 1307), but the documents referring to this work do not mention Agostino's name as having been engaged in it. The same may be said about the construction of the north front of the cathedral, and of the church of San Francesco.

*Pp. 124—125*

The names of Agostino and of his son Giovanni occur for the first time in 1339 among the architects employed at the cathedral of Orvieto.

*Pp. 128—129*

About the extensive destructions caused by the inundations of the Po in 1330, see Muratori, "*Rer. Ital. Script.*," vol. xii., col. 738.

*P. 131*

The altar in the church of San Jacopo at Pistoja is, according to Ciampi and Tolomei, the work of Andrea di Jacopo Ognabene, and was completed in 1316.

*P. 132*

The church of Sant Antonio at Venice has been demolished. The Venetian artists, Jacobello and Pietro Paolo, were the sons of Antonio delle Masegne, or de' Masigni. They executed, among other noteworthy works, the fourteen fine statuettes on the architrave of the gallery which separates the presbyterium from the nave of the church of St. Mark's, Venice.

## STEFANO AND UGOLINO.

[Born 1301 (?)—died 1350 ] [Born 1250 (?)—died 1339.]

*P. 137†*

Ghiberti's "Ricordi" were published for the first time by Cicognara, in his "Storia della Pittura," and afterwards in vol. i. of the Lemonnier edition of Vasari. The notes collected by Domenico Ghirlandajo seem to be lost now.

*P. 138*

Vasari ascribes here to Stefano the frescoes of the capella Buontempi in the church of San Domenico at Perugia, but a few pages further he states that they were by Buffalmacco. So much seems to be certain that they are neither by the one nor by the other, but by some unknown painter of the fifteenth century.

*P. 138†*

Some portions of this picture are in the collections of the Rev. E. Russel, of London, and of the Earl of Crawford and Balcarres. (See Catalogue of the Winter Exhibition at the Royal Academy, London, 1878, pp. 34-35.)

## PIETRO LAURATI.

[Born . . . . —died about 1350.]

*P. 144\**

Some of the finest wall-paintings in the lower church of San Francesco at Assisi are ascribed by Cavalcaselle to Pietro Laurati, or Lorenzetti, as he is generally called nowadays. Among these is the extensive representation of the crucifixion, which Vasari ascribes to Pietro Cavallini, and the Passion of Our Lord as well as the figure of St. Francis receiving the Stigmata, which pictures Vasari ascribes to Giotto. Cavalcaselle also ascribes to Lorenzetti the half-length figures of the Madonna, of St. Francis, and of other saints on the opposite aisle.

*P* 144†

There is at present no known picture by this artist either in his native town, Siena, or elsewhere.

## ANDREA PISANO.

[Born about 1270—died 1348.]

*P.* 144

Andrea, the son of ser Ugolino, a notary, was a native of Pontedera.

*P.* 146 •

Vasari states here that Andrea took for his model the few antique sculptures he had an opportunity of seeing, and Giotto's manner of drawing. He apparently overlooks the fact that Andrea must have seen also the sculptures executed in his native town by Niccola and Giovanni Pisano. Moreover, we learn from the documents of the Opera del Duomo di Pisa, quoted by Ciampi, that Andrea had been an assistant of Giovanni Pisano.

*P.* 147†

These statues are now in the Orti Oricellari, and some of them have lately been placed on the Stradone del Poggio Imperiale, outside the Porta Romana. But it may be doubted whether they are really by the hand of Andrea. The earliest record in the account books of the Opera del Duomo of Florence about statues destined for the façade of the cathedral date from the year 1357, when Andrea was dead.

*P.* 147†

Alberto Arnoldi was a Lombard, who came to Florence towards the beginning of the fourteenth century.

*Pp.* 147-48

The decorative carvings in wood of the Misericordia were executed in 1515 by Noferi d'Antonio di Noferi. Carota was not the appellation of this artist, as Vasari states, but of Antonio di.

Marco di Giano. Noferi was paid 231 lire for his work, and Ridolfo del Ghirlandajo eighty-four lire for the three predella pictures. The marble figure of the Madonna by Andrea was executed in 1361 for sixteen gold florins. It stands now on the façade of the Misericordia towards the baptistery.

*Pp. 148-49*

In January, 1330, Andrea was commissioned to execute the bronze doors of the baptistery of Florence, for which Giotto had made designs. Three goldsmiths assisted him in the modelling work, which took only four months. The casting was at first undertaken by a Venetian bell-founder, but he having failed, Andrea was entrusted with it. The bronze doors with their marble framework were placed on the spot in 1336.

*P. 149\**

This altar had been executed in 1313, and it is therefore very doubtful whether it was really by Andrea Pisano.

BUONAMICO BUFFALMACO.

[Born . . . —Died 1351.]

*P. 154*

Of this artist no works have come down to the present day. He is mentioned by Boccaccio, "Decamerone," Giornata viii. Novella 3, 6, 9; and Giornata ix. Novella 5; and by Sacchetti, Novella 191, 161, 164, and 192.

*P. 167\**

From documents we learn that those pictures in the Campo Santo at Pisa, which Vasari ascribes here to Buffalmaco, were painted about the year 1391 by Pietro di Puccio of Orvieto.

## AMBRUOGIO LORENZETTI.

[Born . . . —Died about 1338.]

## P. 174¶

For the same place Lorenzetti painted also a panel picture, representing the Annunciation. It is signed with the artist's name, and bears the date 1344. It is now in the gallery of the Instituto delle Belle Arti.

## P. 176\*

Vasari does not mention, and, in fact, does not seem to have known, that Ambrogio Lorenzetti, or di Lorenzo, was the brother of Pietro di Lorenzo, whom he calls Laurati. These two artists, who worked together in several large decorative works, are, next to Duccio and Simone Martini, the most important artists of the earlier Sienese school.

## PIETRO CAVALLINI.

[Born . . . —Died 1364 ?]

## P. 177

There is no documentary evidence for any of the facts related by Vasari about the life of this artist. He states that Cavallini visited Florence, Assisi, and Orvieto, which we may believe. He omits, however, to mention that he was staying also at Naples, a fact about which there is a contemporary record. In June, 1309, King Charles II. of Naples ordered a high salary to be paid to "Magister Cavallinus de Roma, pictor," who at the time had a house there. (See H. W. Schultz, "Denkmäler der Kunst des Mittelalters in Unteritalien," Dresden, 1860, vol. iii. p. 76; vol. iv. p. 127.)

## P. 177\*

Cavallini was an artist of repute when Giotto came to Rome, and we may therefore doubt whether he became a disciple and assistant of Giotto's, as Vasari says here.

*P. 177†*

The mosaics in the apse of S. Maria di Trastevere represent Christ and the Virgin enthroned and surrounded by saints. Below are scenes from the life of the Virgin, and in the centre a medallion containing a Madonna between St. Paul and St. Peter, with the kneeling figure of the donor Bertoldo Stefaneschi, who, as appears from documents, lived at the end of the thirteenth and beginning of the fourteenth century. The border of this medallion contains the letter "P," placed in a circle, evidently the artist's signature. In a copy of these mosaics, in water-colours, made in 1640, and now in the Barberini Library at Rome, the fragment of the full signature is to be seen "(hoc op) vs (fec) IT PETEVS. . . ."—apparently pointing to Pietro Cavallini. (See G. B. de Rossi, "*Mosaici cristiani e saggi di pavimenti delle chiese di Roma*," 1872, vii. and viii.) The style of these mosaics is additional evidence that Cavallini was neither a pupil of Giotto's, nor a follower of his art.

*P. 177§*

The façade of the church of San Paolo fuori le mura is decorated by modern mosaics. There are no traces of those by Cavallini.

*Pp. 177-178*

The fragments of mediæval fresco-paintings in the cloisters of San Paolo fuori le mura are different from the style of Cavallini's authenticated works.

*P. 150†*

In the opinion of Cavalcaselle this crucifix is of a later date; perhaps of the time of Donatello.

*P. 181*

The works in and near Pistoja by Giovanni of Pistoja, whose full name was Giovanni di Bartolomeo Cristiani, have been described by Ciampi, Tolomei, and Tigri. A triptychon by him in the Oratory de' Gherardi Pieraccini, near Pistoja, bears the signature "*Johannes Bartholomei de Pistorio fecit.*"

## SIMONE MARTINI AND LIPPO MEMMI.

[Born 1285 (?)—Died 1344.] [Born . . . Died 1357 (?)]

*P. 182†*

Simone was the son of Martino, and a relative of Lippo, who was a son of Memmo di Filippuccio. Memmo had also been a painter.

*P. 183*

Simone was a disciple of Duccio, not of Giotto. The style of his works is throughout Sienese.

*P. 183*

Simone went to Avignon in February, 1339, with his brother Donato, who was his assistant, and stayed there until his death. The wall paintings he executed there in the Pope's palace are still to be seen.

*P. 185\**

It can only be said with certainty that the wall decorations of the Capella degli Spagnuoli, the chapter-house of Santa Maria Novella, are the work of the school of Giotto. Messrs. Crowe and Cavalcaselle believe them to be by Andrea da Firenze and by Antonio Veneziano.

*P. 185†*

The figure which Vasari asserts to represent Madonna Laura is now believed to be an allegorical representation of Pleasure; nor is it likely that the male portraits are meant for the personages here enumerated. They are more probably likenesses of noteworthy contemporaries.

*P. 188†*

Simone's altar-piece for the church of Santa Caterina was painted in 1320. Portions of it are now in the gallery of the Academy of Fine Arts at Pisa, and at the Seminary. It is considered to be one of the most important panel-paintings by the artist. See Bonaini, "Memorie inedite."

*P. 189†*

Vasari omits to mention the highly important wall paintings, which Simone executed in the church of San Francesco at Assisi. They represent scenes from the life of San Martino, and are, perhaps, the most fascinating paintings ever produced by a Trecento artist. In the life of Giotto, Vasari ascribed them to Puccio Capanna.

## TADDEO GADDI.

[Born about 1300—Died 1366.]

*P. 192†*

The pictures here ascribed to Taddeo Gaddi are, according to documents, by Giovanni di Cavenzajo (a place near Como), or as he is generally called, Giovanni da Milano. They were executed in 1365.

*P. 195§*

The present building of Or San Michele was begun in 1336, but G. Milanese considers it highly improbable that Taddeo Gaddi had ever been employed as an architect. (See the Sansoni edition of Vasari, Florence, 1878, vol. i. pp. 587-591.)

*P. 201\**

There is no picture by Taddeo Gaddi in the Berlin Museum.

*P. 202†*

Those wall paintings at Assisi which Vasari ascribes here to Giovanni da Milano, are stated by Messrs. Crowe and Cavalcaselle to be by Giotto.

## ANDREA ORCAGNA.

[Born 1308 (?)—Died 1368.]

*P. 204†*

There is no record in any of the Florentine documents of the time which supports Vasari's statement about the profession of



Orcagna's father. Andrea certainly began his artistic career by studying painting, probably under the guidance of his brother Nardo. In 1343 he became a member of the painters' guild, and only nine years later he was received into the guild of sculptors. His name is here given as: "Andrea Cionis, vocatus Arcagnolus, pictor populi Sancti Michaelis de Vicedominis." Nardo, the name of his brother, is an abbreviation of Leonardo. Vasari, however, calls him Bernardo.

*P. 205†*

The picture ascribed to Orcagna in the Lombardi Baldi collection is now in the National Gallery, London. (See J. P. Richter, "Italian Art in the National Gallery," London, 1883, p. 12.)

*P. 208†*

The pictures in the Campo Santo, which Vasari here ascribes to Orcagna, may be safely assumed to be the work of Sienese painters. Messrs. Crowe and Cavalcaselle ascribe them to the brothers Lorenzetti.

*P. 209†*

Giuliano di Giovanni di Castellano of Montelupo, called Sollazzino, was born at Florence about the year 1470. In 1506 and 1509 he is mentioned as staying at Pistoja, 1513 as being at Serravalle, and in 1516 at Casole in the Sienese territory. Later on he went to Pisa, and lived there until his death in 1543. The first restoration of the wall-paintings in the Campo Santo was due to Cecco di Piero, who in 1379 was engaged in this work in company with other unknown artists.

*P. 210\**

See also Filippo Villani, "De civitatis Florentiae famosis civibus."

*P. 210*

Andrea Orcagna's brother Jacopo devoted himself entirely to painting, not to sculpture.

*P. 211†*

Orcagna died eight years before the construction of the loggia was begun. The architects of this magnificent building were

Benci di Cione and Simone di Francesco Talenti. (See Passerini, *Curiosita storico-artistiche: La Loggia de' Priori.*)

*P. 212\**

The statues of the Virtues were designed by Angelo Gaddi in 1383 and 1386, and sculptured by Piero Tedesco, Giovanni di Fetto, and Jacopo di Piero.

*P. 214||*

Burchiello lived half a century after Giotto. He died at Rome in 1448.

*P. 214¶*

See Milanesi's edition of Vasari, vol. i. p. 608, where the reasons are indicated why the date of Orcagna's death should be assigned to the year 1368, and that of his birth to the year 1308.

*P. 216§*

The painter Mariotto di Nardo was not a member of the Orcagna family. He was the son of the Florentine sculptor Leonardo, or Nardo, di Cione, and died in 1424.

*P. 217\**

This picture is now in the picture gallery of the Academy at Pisa.

## TOMMASO GIOTTINO.

[Born . . . .—Died . . . .]

*P. 218.*

In compiling this biography Vasari seems to have mingled together three different painters. There was at Florence a painter, Maso di Banci, of whom there are a few scanty records under the date of the years 1343 and 1350. Another artist with the name of Giotto di maestro Stefano, is referred to also in a document of the year 1369, and some time previous to that date, may have had the nickname of Giottino because of his few merits. There was also a certain Tommaso di Stefano, who in

1385 became a member of the guild of sculptors, and who executed a statue on the campanile of the cathedral, which Ghiberti ascribes to Maso, and Vasari to Tommaso, called Giotto. The pictures which Vasari describes in these chapters are mostly unimportant, and in consideration of their disputed authorship they cannot claim any other interest but of being specimens of the school of Giotto.

*P. 224†*

Tossicani, or more probably Toscani, seems to have been of Florence, not of Arezzo, he died in 1403. He executed amongst other works the wall paintings in the chapel Ardinghelli of the church Santa Trinità at Florence, erroneously ascribed by Vasari to Don Lorenzo Monaco. Michelini, or as G. Milanesi suggests, Michele di Maso Michelozzo, became, in 1358, a member of the painters' guild.

GIOVANNI DAL PONTE.

[Born 1307—Died 1365.]

*P. 226*

As in the preceding *Lite* Vasari was led to make one artist out of three, he has in this chapter also assigned to one artist the works originated by two, if not more, distinct persons. There are, in fact, so many painters bearing the Christian name of Giovanni, that it becomes an almost impossible task to comment on the details here given.

AGNOLO GADDI.

[Born . . . . Died 1396.]

*P. 232*

Vasari here states that the hall of the municipal palace (Palazzo del Podestà) was vaulted under the direction of Agnolo Gaddi. This work was begun in 1333, when Agnolo Gaddi

must have been very young. It was completed in 1340 under the direction of the architect Neri Fioravanti. It is therefore highly improbable that Agnolo Gaddi, who, as far as we know, never practised architecture, should have been called upon in such an important case as this.

*P. 233||*

Stefano da Verona, or, as he signs his name, Stefano da Zevio, was a pupil of Vittore Pisano. His manner is very different from that of Agnolo Gaddi, and of the school of Giotto in general.

*P. 234\**

See also Milanese's edition of Vasari, vol. i. pp. 642, 643, note. The illuminator Pietro da Perugia is not to be confounded with the celebrated Pietro Pefugino. Vasari refers here either to Pietro Paolo della Monna, or to Pietro di maestro Meo, two artists of but little merit, who lived both at the time of Pope Pius II. (See "Giornale di erudizione artistica," Perugia, vol. ii. pp. 309 and 310 ; vol. vi. p. 129.)

*P. 234†*

There are no pictures by Agnolo Gaddi in the church of San Francesco at Assisi.

*P. 234‡*

The best Italian edition of Cennini's "Trattato" is by Gaetano and Carlo Milanese, Florence, 1859.

BERNA.

[Born . . . .—Died 1381 ?]

*P. 240*

There is a signed picture by Luca di Tomè in the Gallery of the Academy of Fine Arts at Siena, and another in the Academy of Fine Arts at Pisa. They bear the dates 1367 and 1366.

## DUCCIO.

[The first mention of this master is in 1282, the last in 1339.]

*P. 241†*

The painter Guido does not hold an exceptional position in the history of Sienese art, since the picture which was hitherto believed to have been executed in 1221, really dates from the year 1281. (See G. Milanesi, "Scritti varj: Della vera età di Guido pittore Senese e della celebre sua tavola in San Domenico di Siena," Siena, 1873.)

*P. 242\**

In October, 1308, Duccio received the commission for this celebrated picture, and finished it in 1311. 2,000 gold florins were paid for it (some say 3,000), because of the extensive use of gold and ultramarine which the painter had to make.

*P. 242‡*

There is a small but very fine picture by Duccio in the National Gallery, London (No. 566). It is a triptych with the Madonna and Infant Christ in the centre. (See J. P. Richter, "Italian Art at the National Gallery," pp. 8-9.)

*P. 243*

The very scanty information about Moccio in contemporary documents shows that he was a native of Perugia. He is not mentioned in the account-books of Santa Maria del Fiore at Florence, but some work in the Cathedral of Siena was done under his directions.

*Pp. 243-244*

The monument of the bishop Simone (not Fra Zenone) Vigilanti, at Ancona, is not the work of Moccio, but of Andrea da Firenze. The doors of San Francesco, and of Sant Agostino, at Ancona, are by Giorgio da Sebenico.

## ANTONIO VINIZIANO.

[Flourished in the second half of the fourteenth century.]

*P. 244†*

Antonio di Francesco da Venezia became in 1374 a member of the painters' guild at Florence. There was at the same time a Florentine painter, Antonio di Francesco Vanni, who entered the guild in 1382. It is very possible that some of the works here ascribed to Antonio Viniziano were by the latter artist.

*\*P. 249\**

The tabernacle by Antonio Viniziano, at Nuovoli, near Prato, is still in its place; the pictures, however, are not in a good state of preservation. They represent the Deposition from the Cross in the centre, and at the sides the Last Judgment and the Death of the Virgin.

## JACOPO DI CASENTINO.

[Flourished in the middle of the fourteenth century.]

*P. 252*

There is a probably genuine picture by Jacopo da Casentino in the National Gallery, London. It comes from Prato Vecchio, and is a representation of St. John the Evangelist lifted up into Heaven; with various saints, and other scenes from the life of the Evangelist (No. 580).

*P. 254.*

The rules and regulations of the Florentine brotherhood of painters were published by Baldinucci, and also by Gaye, "Carteggio inedito," vol. ii.

## SPINELLO ARETINO.

[Born 1333—Died 1410 ]

*P. 255*

The two Spinello families, of Florence and of Arezzo, were not connected with each other.

*P. 259†*

The dates here given, 1334 and 1338, are probably a printer's error of the first edition, and stand for 1384 and 1388. Some fragments of wall-paintings, possibly by Spinello, are still to be seen in the church of San Francesco, at Arezzo.

*P. 259†*

Messrs. Crowe and Cavalcaselle ascribe the Pietà with St. John to Jacopo da Casentino.

*P. 267*

Spinello was called to Pisa in 1391 by the chief of the works of the cathedral.

*P. 268†*

In the Galleria delle Belle Arti at Florence there is a picture by Spinello, representing the coronation of the Virgin with saints, which was executed in 1401 for the monastery of Santa Felicità. He was assisted in the work by Niccolò di Pietro Gerini, and Lorenzo di Niccolò. An engraving of the picture will be found in the publication "Galleria della I. e R. Accademia di Belle Arti."

*P. 269†*

Spinello had two sons, the painter Parri, born in 1387, and Baldazzare, born in 1405, who does not seem to have been an artist. Forzore, here mentioned by Vasari, was not the son, but the nephew of Spinello. Another Forzore, who was also a goldsmith, is mentioned by Vasari in the Lives of Agostino and Agnolo. He lived towards the middle of the fourteenth century, and was the son of Spinello di ser Forzore.

## GHERARDO STARNINA.

[Born 1354?—Died 1408 ?]

*P. 271*

In the lists of the fraternity of painters the artist's name reads as follows, under the date of the year 1387 · "Gherardo d' Jacopo Starna dipintore." Starna, meaning partridge, was the nickname of his father.

*P. 272\**

These paintings represent the four Evangelists and the four Fathers of the Church. Cielli, "Bellezze di Firenze," says that they are by Taddeo Gaddi, and Messrs. Crowe and Cavalcaselle ascribe them to Agnolo Gaddi (vol. i. p. 494).

*P. 273†*

The now fragmentary pictures of Sant' Antonio Abbate at Pistoja exhibit very little artistic merit. They appear to be the work of different hands.

## LIPPO.

[Born 1357—Died after 1430.]

*P. 275†*

In the fourteenth century there were at Florence several painters with the name of Lippi or Filippi. The list of the painters' guild contains no less than ten Lippi. Vasari seems to have included in this biography the productions of several of them, as in the case of some of the foregoing chapters.

*P. 277†*

The wings of the tabernacle in the Baptistery of Florence, which are now lost, were painted in 1315 by Lippo di Benivieni. In the Casa Alessandri at Florence there is a picture with the signature "Lippus me fecit," possibly by the same artist. The



mosaics of the Baptistery were repaired in 1402 by Lippo di Corso, who two years later repaired also the mosaics of the façade of San Miniato al Monte. He is last heard of in 1430.

*P. 278†*

There is a signed picture of this inferior artist, representing a **Madonna and Child**, in the National Gallery, London (No. 752)

**DON LORENZO.**

[Born about 1370—Died 1425 ?]

*P. 280\**

Don Lorenzo di Giovanni is the name given to the artist in the document that records his reception into the monastery, which took place in December, 1391. His Christian name had been Piero.

*P. 280†*

This picture is now in the Gallery of the Uffizi at Florence.

*P. 282†*

For more particulars about this artist see Milanesi's edition of Vasari, vol. ii. p. 22, note

*P. 282*

The illuminations of the books of the monastery of San Mattia di Murano were executed by Don Niccolò Rosselli [born 1407—died 1471].

**TADDEO BARTOLI**

[Born 1363—Died 1422.]

*P. 285§*

In 1407 the paintings of this chapel were completed by Taddeo Bartolo, who in the same year begun the colossal figure of San Cristofano, which is in the ante-room of the chapel. The series

of portraits of celebrated Roman statesmen and the figures of the Roman gods were finished in 1414.

*P. 286†*

The two pictures by Bartoli at San Gemignano have been transferred to the Palazzo Pubblico.

*P. 287\**

This picture is now at Vienna. But other works by Bartoli in the same church of San Francesco, which had been covered by whitewash, have of late been discovered, and are now to be seen there. One of them is signed "TADEVS BARTOLI DE SENIS PINXIT HOC OPVS ANNO DNI 1397."

*P. 287†*

The Duomo and the church of San Michele at Volterra contain also pictures by Bartoli.

*P. 287§*

The Pinacoteca and the church of Sant Agostino at Perugia contain some pictures by Bartoli.

At Siena there is one picture by him in the church de' Servi.

*P. 288\**

Domenico Bartoli was born at Asciano, a place near Siena, at the beginning of the fifteenth century. There is a picture by him in the church of Sant' Agostino at Asciano.

*P. 289\**

The only picture in the Louvre ascribed to Taddeo Bartoli, is a half-length figure of St. Peter, which was bought in 1864.

## LORENZO DI BICCI.

[Born 1350?—Died 1427.]

*P. 289*

Nearly all the pictures ascribed by Vasari to Lorenzo di Bicci are by the hand of his son, Neri di Bicci. In other respects also his biography is full of errors.

*Pp. 291-292*

The Crucifixion here described was painted in 1469 by Neri di Bicci.

*P. 292\**

These pictures were executed, not for Ricciardo di messer Niccolò, as Vasari says, but for Tommaso di Leonardo Spinelli. Their date is not 1418, but 1440, that is to say, many years after Lorenzo di Bicci's death.

*P. 295§*

The drawing for the monument of Marsili was made in 1439 by Bicci, the son of Lorenzo di Bicci.

*P. 297\* \**

The only work by Lorenzo di Bicci which is authenticated by documents is the figure of San Niccolò above the door of the Spedale di San Matteo, executed in 1412.

*P. 297†*

Bicci was born in 1373 and died in 1452. A detailed account of his works is given by Milanese in his edition of Vasari, vol. ii. pp. 63-68. There is very little to be said about their merit as works of art.

## JACOPO DELLA QUERCIA.

[Born 1371—died 1438.]

*P. 314\**

Some of the statues on the façade of the Cathedral, Siena, have of late been transferred into the museum of the cathedral. Those by Jacopo della Quercia have not yet been discovered. It may be that the artist left Siena for the reasons here given, *i.e.*, in 1391, when Malavolti was banished, but it is not probable that at so early a date he had done all these works for the cathedral, the less so as his name does not occur in the account-books of that building before 1417.

*P. 316†*

Jacopo della Quercia did not go to Bologna soon after the competition for the bronze doors of the Baptistery at Florence. This competition took place in 1402, *i.e.* the same year in which Giovanni Bentivoglio was murdered, of whom Vasari says that it was he who patronized the artist at Bologna. He was called to Bologna in 1425 by the Archbishop d'Arli, and in the same year he was commissioned to make the door of the cathedral, but completed the work only in 1430. In 1438 he executed the statue of the Madonna and Child at the Cathedral of Ferrara, where it is still to be seen.

*P. 318\**

These very fine figures in relief have of late been restored by Prof. E. de Fabris. At present the work is generally ascribed to Nanni di Banco and to Donatello, who, according to documents, received payment for this work in 1418 and in 1421.

*P. 318†*

The first contract for the erection of this fountain, called Gaja, is dated 1409. He began the work in 1412, when a new contract was made. In 1419 the whole was completed and paid for at the price of 2280 florins.

*P. 319\**

At present the monument is replaced by a modern copy, the original having been sheltered in the museum of the cathedral.

*P. 319*

Only one of the alto-relievos in bronze on the baptismal font of San Giovanni is by Jacopo della Quercia. It represents the vocation of St. Joachim (1430); the others are by Donatello and by Ghiberti. The framework in marble of the baptismal font had been entrusted to him in 1427. In 1436 he became warden of the cathedral.

*P. 320§*

Matteo Civitali, who was born in 1435 and died in 1501, was probably a pupil of Mino da Fiesole, and not of Jacopo della Quercia (see J. Burchhardt's "*Cicerone*," edited by Dr. Bode,

Leipzig, 1879, vol. ii. p. 373). Between 1472 and 1492 he received several commissions at Lucca, his native place. The tempietto described by Vasari was executed during the years 1482 and 1484. Perhaps his finest works are the statues in the Cathedral of Genoa, executed between the years 1492 and 1496.

P. 321\*

This statue is still to be seen at the Cathedral of Lucca.

NICCOLÒ OF AREZZO.

[Born . . . —was still living in 1444.]

The sculptor and architect, Niccolò di Piero de' Lamberto, of Arezzo, notwithstanding the praise bestowed upon him by Vasari, who was his fellow-countryman, does not appear to have been an artist of special merit, if we judge from those works of his which are still in existence. But, as we have already shown in the notes to Vasari's "Life of Margaritone" (see pp. 11, 12 of this volume), the writer, very naturally, took a special interest in those artists who were born and worked at his native place, and thus occasionally pronounced favourable opinions of inferior works. In reading such biographies we must be especially on our guard. On the other hand, we must also admit that in these very chapters the writer gives a great number of facts about which he must have been better informed than could possibly be the case when writing about artists whose works he only saw when travelling about.

P. 322

The two statues at the Campanile of Florence Cathedral, which are here described as by Niccolò, are still to be seen there. Their attribution to this artist rests alone on the authority of Vasari.

P. 324†

The praise which Vasari bestows on this work is no doubt exaggerated. The two figures represent the Virgin and the

Angel of the Annunciation. In the figure of the Virgin the head is wanting.

*P. 325*

As to the competition for the bronze doors of the Baptistery at Florence, see p. 45 of this volume (note to p. 364).

*P 325†*

The name of the artist is thus entered in the Guild-book of the painters; "Nicholo di Piero scarpellatore aretino mccccx." The earliest date of the commissions given to him by the wardens of Florence Cathedral is the year 1388. In 1394 and in 1396 he executed for them the statues of the Virgin and of our Saviour. After these he made the statues of St. Augustin and St. Gregory to be placed in tabernacles on the side of the portal (they were removed later on). From 1402 until 1408 he worked at the ornaments of the side-door in front of the Via de' Servi. The figure of St. Mark, described above (vol. i. p. 324, note \*), was made during the years 1408 and 1419. After the year 1419 his name does not appear any more in the account-books of Florence Cathedral. From 1408 to 1410 Niccolò executed the fine ornamentation at the entrance-door of Or San Michele. Niccolò of Arezzo is mentioned for the last time in 1444 as giving an estimate of a drawing for some bronze works in the Cathedral of Prato, but it may be doubted whether this is the same artist.

*P. 326*

As an appendix to the life of the Aretine sculptor and architect Niccolò, Vasari gives an account of some early pictures of the Ferrarese school, to be found at Bologna. These fresco paintings in the church of the Madonna di Mezzaratta, which are still in existence, are so inferior that even specialists will not consider them worth any serious attention.

*P. 326†*

The fresco paintings in the Schifanoja Palace at Ferrara are by the hand of two or three unknown Ferrarese masters, but certainly not by Cosimo Tura. About this great artist, of whom Vasari gives a very scanty account, see note to vol. ii. p. 127

## DELLO.

[Born 1404—still living about 1464 ]

*P. 327†*

Dello became a member of the painter's guild in 1433, not in 1417. Dello is most probably an abbreviation of Daniello.

*P. 327†§*

Neither the Coronation of the Virgin, nor the Twelve Apostles, in the church of Santa Maria Nuova, were by Dello, as Vasari says. Documents show that these works were executed in 1424 by Lorenzo di Bicci.

*P. 327||*

Dello executed also works in brass. In 1425, when very young, he made a statue in this material to strike the hours on the tower of the town hall at Siena. The document referring to it gives his name as Dello Nicholai de Florentia. He had gone to Siena because his father, a tailor by profession, had been obliged to leave Florentine territory for political reasons.

*P. 330†*

The above described works by Dello were most probably executed after his return from Spain. In the life of Paolo Uccello (see vol. i. p. 355), we are told that this artist introduced Dello's portrait in the fresco paintings in the cloister of Santa Maria Novella, where both seem to have worked contemporaneously. In this portrait Dello's features are not those of a young man. In 1427 he had left Siena for Venice, where he remained until 1433, when he went to Spain and settled first at Seville. He returned to Florence in 1446, but in 1448 or thereabout he left again for Spain. Filarete, in the introduction to his treatise on architecture, written between the years 1464 and 1466, mentions Dello as being still alive.

## NANNI D'ANTONIO DI BANCO.

[Born 1300—died 1421.]

*P. 332†*

Vasari is wrong in saying that Nanni d'Antonio di Banco descended from a rich family. Documents show on the contrary that his ancestors had been stone-cutters. He himself entered that guild in 1405.

*P. 335\**

The date of the artist's death is probably 1421, according to a manuscript in the Strozzi collection.

## LUCA DELLA ROBBIA.

[Born 1400—died 1482.]

*P. 336\**

It remains an open question who was the master of Luca della Robbia. Leonardo di Ser Giovanni, named by Vasari, was engaged from 1355 to 1371 to execute the silver decoration on the altar of the church of San Jacopo at Pistoja. From these data it becomes highly improbable that he should have taught young Ghiberti, whose artistic education might have begun when he was about fifteen years of age. Baldinucci's statement is a mere supposition, supported by no facts.

*P. 336*

It is impossible that Luca della Robbia should have served Sigismondo Malatesta at so early a period as is stated here by Vasari. This prince was born in 1417. In 1447 he ordered the erection of the church of San Francesco, and some time later the chapel of San Sigismondo within that church. Its monuments in marble are attributed by Vasari (in the "Life of Filarete") to Simone, an artist who is believed to have been the brother of Donatello.



*P. 336*

In 1437, on May 30, Luca was commissioned to do the reliefs on the campanile of the Cathedral at Florence, and in 1440 he had already finished them. The payment was 100 florins.

*P. 337\**

The exact date of the commission for the Singing Gallery of the cathedral is neither 1405, as Vasari has it, nor the years 1435 or 1445, suggested in former commentaries, but 1431. In 1440 the whole work was completed.

*P. 337†*

The reliefs of the Singing Gallery are in the Galleria Nazionale at Florence. An exact copy of the whole work, in gypsum, is to be seen at the North Court of the South Kensington Museum. In this the pieces have been joined together, and the ornamental parts have been added, showing thus the arrangements of the whole composition, as originally placed. The Museo Nazionale at Florence contains two other works in marble not mentioned by Vasari, one representing St. Peter loosed from prison by the angel, the other the Crucifixion of St. Peter, originally destined for St. Peter's Chapel in the cathedral (1438).

*P. 338\**

The four reliefs for the Singing Gallery by Donatello are now also in the Galleria Nazionale.

*P. 339\**

The history of this work is somewhat complicated. On February 28, in the year 1446, Michelozzo, Luca, and Maso di Bartolommeo, called Masaccio (see editor's note to vol. i. p. 405\*) were commissioned to execute the bronze doors on the first sacristy. The latter artist having died, the two former employed Giovanni di Bartolommeo, the brother of Maso, to do for them the framework (1461-1463). At last, on August 10, 1464, Luca alone, Michelozzo being absent at the time, was left to complete the work.

*P. 340†*

The lunette with the representation of the Resurrection of Christ had been finished in 1443 for the payment of 50 lire.

*P. 340‡*

The lunette with the relief of Christ's Ascension had been ordered in 1446. It appears from the dates of this work, as well as of the foregoing one, when compared with the dates of his works in marble and in bronze, that Vasari is mistaken when he states that Luca della Robbia only began to execute terra-cotta ware after having become tired from the labours bestowed on those other works.

*P. 341\**

The North Court of the South Kensington Museum contains among other works by Della Robbia twelve circular medallions of enamelled terra-cotta painted in blue, with representations of the agricultural operations of the twelve months of the year, and with the zodiacal signs. These are attributed to Luca della Robbia, and supposed to have been used for the interior decoration of the writing-cabinet of Cosmo de' Medici, here described by Vasari, and also by Filarete.

*P. 343†*

Messer Benozzo Federighi died in 1450; Luca della Robbia got the commission in March, 1455, and finished the work within a year.

*P. 344§*

Agostino d'Antonio, the son of Antonio di Duccio, was born in 1418, and died about 1498. He seems to have chiefly resided at Perugia, where most of his works are to be found. His brother Ottaviano was born in 1422. In 1478 Ottaviano received commissions for goldsmith's work from the Signoria of Florence.

*P. 344||*

Andrea della Robbia, the son of Marco, Luca's brother, was born in 1435. He died in 1525, not in 1528, as Vasari states further on.

*P. 345†*

These terra-cotta works represent the meeting of St. Francis and St. Domenic, and, besides, whole-length and half-length figures, each separately framed. The two figures placed at the extreme ends of the series are believed to be the portraits of Luca and of Andrea della Robbia. One of them is signed "DALLANNO 1451," the other "ALLANNO 1495" (from the year 1451 to the year 1496). These dates render it improbable that the whole work is by the hand of Andrea, as Vasari relates. He would scarcely have begun to execute a work of such high artistic qualities when only fourteen years of age. It would rather seem that the work was begun by his uncle Luca.

*P. 346†*

Giovanni della Robbia, the eldest of the three sons, was born in 1469 and died about the year 1529. Luca, who worked for Pope Leo X., was born in 1475, and died in 1550. Girolamo, the youngest, who worked for the King of France, was born in 1488. In 1527 he seems to have gone to France, where Francis I. appointed him to make plans for a magnificent castle to be erected in the Bois de Boulogne. Girolamo devoted nearly forty years to the decoration of this building, during the successive reigns of four kings. In 1550 he fell into disgrace with Henry II. and returned to Florence; but in 1559 he again visited Henry's Court, accompanied by Francesco Primaticcio, and was soon reinstalled in his former post as architect and sculptor to the king, in which post he remained until he died in 1566 at the castle of Nesle.

## PAOLO UCCELLO.

[Born 1397—died 1475.]

Paolo di Dono, nicknamed Paolo Uccello (see vol. i. p. 353), was the son of Dono di Paolo, a barber and surgeon of Prato-vecchio, who, in 1373, became a citizen of Florence. His first artistic education was that of a goldsmith. As a boy he entered the workshop of Ghiberti, and he is named among those who assisted at the preparation of the second door of the Baptistery.

It is not known who was his master in painting. In the "Life of Antonio Veneziano," Vasari calls him a pupil of this artist (see vol. i. p. 250), but this seems impossible, because Antonio Veneziano appears to have died before the date of Paolo's birth. With more probability we may consider him a pupil of Vittore Pisano, called Pisanello (see J. P. Richter, "Italian Art at the National Gallery," pp. 72, 73).

*P. 352†*

In the inventory of Lorenzo de' Medici's property, it is said that in the large room on the ground floor there were six framed pictures, one representing the defeat at San Romano (*viz.* the Florentines under the command of Niccolò da Tolentino defeating the Milanese, A.D. 1432), a struggle between dragons and lions, and the story of Paris, "by the hand of Pagolo Uccello."

*P. 354\**

Every arcade contains two fresco paintings, one placed above the other. Those of the fourth arcade are infinitely superior to the others. They represent the Deluge and the inebriation of Noah. These two paintings, which Vasari describes in detail, are certainly by the hand of Paolo Uccello; but all the others, including the creation of Adam and Eve, here also described, are so much inferior that one cannot ascribe them to the same hand.

*P. 356\**

From documents we learn that some more work for the cathedral of Florence was entrusted to the artist. In 1434 he had to execute a coloured cartoon for the circular window in the chapel of San Zanobi. In 1443 he drew cartoons representing the Annunciation, the Nativity, the Resurrection, and the Ascension of Christ for the circular windows of the Cupola, to be executed in stained glass. In the Libreria of the cathedral he painted, in 1452, the figure of Beato Andrea Corsini.

*P. 356†*

More precise details about the painted monument of Hawkwood have been extracted by G. Milanesi from the archives of the Opera del Duomo. On December 2nd, 1395, the picture had been entrusted to Angelo Gatti and Giuliano d'Arrigo, called

Pesello, for ten florins payment. This picture was finished, it seems, but became spoiled in the course of time. Therefore, in 1436, on the 18th of May, and again on the 26th of the same month, it was decided that the figure of John Hawkwood should be re-done "in the same form and manner as the original work." Four days later Paolo Uccello took upon himself the task. But when the work was finished, the committee disapproved of it, and ordered it to be entirely destroyed. On the 6th of July, Paolo Uccello was again engaged to paint the figure on horseback *in terra verde*, and he completed his task on August 31st.

P. 358\*

One of the battle-pieces is in the Uffizi, No. 29. Another one is now in the Louvre (No 166, in the Galerie des Sept mètres). In neither of these can we identify the portraits of the captains mentioned by Vasari. The Louvre picture formerly belonged to the Campana collection at Rome, which was bought by Napoleon III. A third battle-piece is in the National Gallery, London (No. 583), bought in 1857 from the Lombardi-Baldi collection. According to the official catalogue this represents the battle of Sant' Egidio, fought in 1416, in which Carlo Malatesta, Lord of Rimini, and his nephew, Galeazzo, were taken prisoners by Braccio di Montone. The knight holding up a baton is believed to be Malatesta, and the youth, who carries his bassinet in his hand, is said to be Galeazzo. However, the imposing attitude of the figure said to be Malatesta does not seem to suggest that he has been captured by those who follow him in the picture. Further researches may perhaps lead to a satisfactory answer to the still open question of the subjects of these three battle-pieces. It is not known what has become of the fourth. The one in London seems to be the finest of all (see J. P. Richter, "Italian Art at the National Gallery," pp. 14-16).

P. 358

Donatello having lived at Padua from 1444 to 1449, it is probable that Paolo Uccelli visited that town at about the same time, as Vasari states that Donato, who was the painter's friend, invited him to go there. His paintings at Padua are also mentioned by the "Anonymus" of Morelli, who wrote at the beginning of the sixteenth century: "The giants in chiaroscuro

were done by the hand of Paolo Uccello, of Florence, who painted one each day, being paid one ducat each." (See Frizzoni's edition, Bologna, 1884, p. 66.) The proper name of the house where they were done is neither Vitali, as Vasari has it, nor Vitelliano, as the "Anonymus" wrote, but Vitaliani. These paintings do not now exist.

The journey to Padua mentioned by Vasari is not the only engagement the painter entered into out of Florence. In the Florentine doom-book of 1427 there is an entry to the effect that Paolo di Dono left the town two years ago, and was then at Venice. Before leaving he made his will, dated August 5th, 1425 (see Gaye, "Carteggio Inedito," vol. i. p. 147). In 1430 he is again noted in the doom-book as being absent, but in 1433 he is stated to have returned. He seems to have stayed at Venice up to 1432, as in that year, on March 23rd, the board of works of the Cathedral, Florence, addressed a letter to the Florentine ambassador at Venice, Messer Pietro Beccanugi, asking him to make enquiries about a certain Paolo di Dono (Uccello), of Florence, then staying there, and who in 1425 had executed a figure of St. Peter in mosaic on the façade of St. Mark's, and asking further about his capabilities.

In 1468 he visited Urbino, where he painted a picture for the Confraternity Corpus Domini. This fact is made known by documents, quoted by P. Pungileoni, "Elogio di Giovanni Santi," p. 75.

#### P. 359†

These portraits are at present in the Louvre (No. 165). The Christian name of Mannetti, the mathematician, is not Giovanni, as Vasari has it, but Antonio. Above his portrait is the contemporary inscription "Antonius Manetti," and in his first edition Vasari also has Antonio.

#### P. 360†

The entries of the doom-books of 1427, 1430, and 1433, invariably give the year 1397 as the date of his birth, and from the obituary of Florence, it appears that he died on December 11th, 1475, and was buried at Santo Spirito.

The name of his daughter, a Carmelite nun, was Antonia (born 1456, died 1491). In the obituary she is called a paintress (pittorressa).

## LORENZO Ghiberti.

[Born 1378—died 1455.]

In the heading of this life, as given in the first edition, Ghiberti is called a painter. This has been altered in the second edition, but the former statement was not without some justification. Not only were Ghiberti's works in relief the most pictorial in conception ever done, but the artist says himself in his "Commentario," a sort of diary or biography: "My mind has been very much directed to painting" (*L'animo mio alla pittura era in gran parte volto*). See also editor's note to p. 385†.

P. 363\*

See p. 386 and note \*.

P. 364

The competition for the relief representing the Sacrifice of Isaac was instituted in 1401, and a year's time was allowed. It is very improbable that Donato (Donatello), then a youth of seventeen years only, took part in it. His name occurs, however, among the assistants of Ghiberti, in the execution of the second door, began in 1403. The full name of Niccolò d'Arezzo, one of the competitors, was Niccolò di Luca Spinelli. He was brother to the painter Spinello. According to Ghiberti's "Commentario," there were seven competitors. The one not named by Vasari is Niccolò Lamberti, also called Niccolò di Piero, of Arezzo. His life has been written by Vasari (see vol. i. p. 321-27).

P. 365†

Vasari seems to describe here the model which Donatello made for the bronze doors of the sacristy of the cathedral, a work entrusted to him in 1436 for a payment of 1900 florins. He did not carry it out.

P. 366\*

Both works are at present in the Museo Nazionale, Florence

*P. 367*

The house, No. 29 in the Via Bufalini, bears a modern inscription setting forth that there it was that the bronze doors of the Baptistery were cast by Ghiberti. It appears, however, from documents lately discovered by G. Milanesi, that Ghiberti bought this house in 1450, when nothing but the jambs of the two doors remained to be done. In 1498 the house was let to Pietro Perugino the painter.

*P. 371†*

The two reliefs in bronze in the Baptistery of Siena were ordered on May 21st, 1417. He finished them on October 30th, 1427.

*“ P. 372\**

The statue of St. Matthew, in the church of Orsanmichele, had not been ordered by the masters of the mint, as Vasari has it, but by the guild of bankers, as is testified by the Latin inscription on the frieze of the monument: “OPVS . UNIVERSITATIS . CANSORVM . FLORENTIE . ANNI . DOMINI . MCCCCXX.” In 1419, on August 26th, Ghiberti received the commission for this work, in 1420 he finished the model, and in 1422 the bronze statue. The figure of St. Stephen was executed in 1428.

*P. 372†*

Fra Leonardo di Stagio Dati died in 1423. The monument by Ghiberti has of late been placed behind the high altar of Santa Maria Novella.

*P. 372‡*

Bartolommeo Vallori died in 1427. His life has been written by Luca della Robbia (published in the “Arch. Storico,” vol. iv.). See vol. i. p. 344, note ‡.

*P. 372§*

This monument is now in the Museo Nazionale.

*P. 373\**

The first order for the sarcophagus of San Zanobi is dated March 18th, 1432. On April 18th, 1439, it was renewed



and modified. The work was completed in 1440. It is still in the cathedral.

*P. 382\**

Leonardo da Vinci mentions the doors of the Baptistery in the draught of a letter addressed from Milan to the Commissioners of Buildings at Piacenza, in which the following passage occurs: "You should not be so hasty or so quick to give the commission, lest by this haste it should become impossible to select a good model and a good master; and some man of small merit may be chosen, who by his insufficiency may cause you to be abused by your descendants, judging that this age was but ill supplied with men of good counsel and with good masters; seeing that other cities, and chiefly the city of the Florentines, has been as it were in these very days, endowed with beautiful and grand works in bronze; among which are the doors of their Baptistery." (See "The Literary Works of Leonardo da Vinci," edited by J. P. Richter, vol. ii. pp. 400, 401.)

*P. 382†*

It is quite improbable that Brunelesco, after having taken part in the competition, should have become an assistant of Ghiberti's in the execution of his work. About Masolino, see the editor's note, p. 388† of this volume.

*P. 383\**

In 1425, on January 2nd, Ghiberti was commissioned to make the third pair of doors. The preparation of the work in wax took sixteen years. The brass for casting the reliefs was bought in 1440. In 1443 all but three had been cast. The whole was completed in 1447. In April, 1452, the doors were gilt, and in the month of June of the same year they were placed at the principal entrance, where they are still to be seen. Both pairs of side-doors, the one by Ghiberti as well as the one by Andrea Pisano, had formerly also been placed at the principal entrance, but in the course of time one after the other had to be removed to a side-entrance.

*P. 383†*

According to Del Migliore, the artist did not belong to the

ancient family of the Ghiberti, although he had assumed its coat-of-arms. It is true he had been made a citizen, and had become eligible for municipal offices, but neither he nor any of his descendants held a high office.

*P. 385†*

In 1423 he became a member of the painter's guild (*Compagnia di San Lucca*), and in the following year he completed the cartoons for two circular windows for the front of the cathedral, one representing the expulsion of Joachim, the other the entombment of the Virgin. After having visited Venice during the last month of this year, he executed, in 1425, the cartoons for two circular windows in the cupola of Florence Cathedral, one representing Christ's Agony in the Garden, the other the Resurrection of Christ. Again, in 1434, he was commissioned to make the cartoons for two windows in the chapel of San Zanobio. These coloured cartoons were executed in glass at the time by different masters, and the windows are still to be seen on the spot. The following is a quotation from his memoranda in the "*Commentario*:"—"I made the design, representing the Assumption of the Virgin, for the central window on the façade of the cathedral, and I did also those on its sides. In the same church I did many windows. In the choir there are three circular windows for which I did the design, one representing the Ascension of Christ, the other the Agony in the Garden, the third the Presentation."

*P. 386\**

The manuscript in the Magliabecchian Library is in the handwriting of the end of the fifteenth century, probably copied from the original, which is lost. In the first part or "*Commentario*," Ghiberti treats of the Roman and Greek artists, on Pliny's authority. In the second part he enumerates the early Florentine artists, and gives the particulars of his own works. The third treats of Architecture, Perspective, and Proportion. Only the second "*Commentario*," being the most valuable of the three, has appeared in print (see Cicognara, "*Storia della Scultura*," iv. p. 208, and Vasari, ed. Le Monnier, vol. i.).

*P. 387*

Vittorio Ghiberti, the contemporary of Vasari, was the great-

grandchild of Lorenzo Ghiberti. He was a sculptor and painter (born 1501, died 1542).

## MASOLINO.

[Born 1383—died about 1447.]

The description of this great artist's long career is very short and certainly incomplete. Late researches have brought to light valuable information concerning events of Masolino's life, of which Vasari seems to have been unaware, and, what is still more important, the discovery of two extensive wall-decorations, authenticated by the artist's signature, now enable us to study closely the style of this artist's works, which have very often been confounded with those of his far-famed pupil, Masaccio.

Many of the details of Masolino's life can now be proved to be unfounded, but this does not in the least invalidate the writer's general statements about the artist's career, of which he appears to us to speak with more justice than many writers on art, even at the present day, feel inclined to admit. According to the views of Messrs. Crowe and Cavalcaselle, the merits of this painter would come to very little when compared with his defects. According to their theory, Masolino had no share in the execution of the celebrated wall-paintings of the Brancacci Chapel in the church of the Carmine at Florence; and the apparent discrepancies of style, which have always been noticed by those art-students who have studied the wall-paintings in question on the spot, are to be explained as varieties of style in one and the same artist, Masaccio. Instead of producing any proofs of this somewhat vague hypothesis, they repeatedly point to the difference of Raphael's manner, when under the influence of Perugino, and when working independently. (See Italian edition, "*Storia della Pittura in Italia*," Firenze · 1883, vol. ii., pp. 261, 282, 292, 303.) But we may safely say that such a comparison is not to the point, inasmuch as there is no evidence to show that the quite exceptional and peculiar deviations, to which Raphael's art was subjected for some short period, are likely to have been fore-

shadowed in the case of Masaccio. According to Messrs. Crowe and Cavalcaselle, Masolino was incapable of producing such fine and grand paintings as have heretofore borne his name, and, we believe, on good grounds, supported by the testimony not only of Vasari, but also of so early a writer as Albertini in his "Notes on the Statues and Pictures at Florence," published in 1510. In this work the following passage occurs: "The (fresco-work in the) chapel of the Brancacci is half by his (Masaccio's) hand, half by the hand of Masolino, with the exception of the crucifixion of St Peter, which is by Filippo (Filippino Lippi)." And here we feel justified in saying that, if the testimony of tradition in art history is worth anything, it must be in this instance. Vasari says of the famous wall-paintings in the Brancacci chapel, that "all the most celebrated sculptors and painters since Masaccio's day" have been studying there. He goes on to give a long list of names of such painters, including Michelangelo and other personal friends of his. (See vol. i., p 411.) Therefore the tradition about the authorship of that highly esteemed monument must have been uninterrupted. Again, the interest, by which three generations of great painters had been led to take the fresco-paintings of the Brancacci Chapel as the best models for their own studies, must have been too lively to admit of such serious blunders as the said theory would involve. However, if we were to admit for a moment that Masolino's collaboration at the Brancacci Chapel was not sufficiently evident, it would be vain to enter into a discussion upon the subject, if there were no other monuments of Masolino's style than those described by Vasari, for all the works by his hand enumerated by the biographer have perished since, with the exception of the Brancacci Chapel. Even here only two pictures can at present be identified with his descriptions.

But some forty years ago, when the whitewash was taken off the wall of the collegiate church at Castiglione d'Olona, in the province of Como, between Varese and Milan, it was found that its choir was covered by fresco paintings, exhibiting the signature: "MASOLINVS DE FLORENTIA PINSIT." The following subjects are here represented, the figures being nearly life-size: "The Nativity of Christ," "The Annunciation," "The Coronation of the Virgin," "The Marriage of the Virgin," and "The Adoration of the Magi." All these compositions are placed in triangles above

the spectator's head. On the perpendicular walls we find representations of the "Entombment of the Virgin." The two large pictures at the sides have been described as representing scenes of the life of St. Laurentius; however, in the opinion of the present writer they illustrate the life and martyrdom of St. Stephen. This church was founded in 1422 by the Cardinal Branda, of Castiglione. The date of its completion may be conjectured from the inscription on a fine high-relief on the portal giving the year 1428. The sepulchral monument of the cardinal in the choir bears the date 1443. He, no doubt, was Masolino's employer not only in Castiglione, but most probably also at Rome, as will be seen in the notes to Vasari's "Life of Masaccio." Close to the collegiate church is the small baptistery, which is entirely covered by fresco-paintings by Masolino, representing scenes from the life and martyrdom of St. John the Baptist. On the ceiling are busts of the Fathers of the Church and of prophets. Here occurs the date 1435. If these figures can be relied upon as correct (the writing is apparently of a later date, but it may only be a subsequent restoration of the original), it would follow that the pictures in the baptistery were about seven years later than the decoration of the collegiate church. A close study of these imposing and very impressive pictures enables us to state positively that the characteristics of style are here precisely the same as in the pictures in the Brancacci Chapel at Florence, which have always been given to the same artist.

*P. 388\**

Tommaso, known by the name of Masolino (little Tom), was born in 1383, being the son of Cristofano di Fina, a whitewasher. In January, 1423, he became enrolled—most probably not for the first time—in the lists of the corporation of medical men and chemists, which also included the painters. In a municipal document, dated 1427, January 18, Cristofano di Fino testifies that "Tommaso his son is in Hungary." Some statement about money due to him by Messer Filippo Scholari, renders it probable that the painter was at that time employed by this celebrated Florentine banker and captain, who lived at Budapesth and at Temesvar in the service of King Sigismund, and who died in 1427. In another contemporary document referring to some

money transactions, Masolino is mentioned as "Maestro Tomaso di Xpofaro dipintore." (See "Giornale, Storico degli Archivi Toscani," 1860, vol. iv. p. 192)

*P. 388†*

The story of Masolino's artistic education seems to have been compiled by Vasari for the sake of filling up a gap in tradition. Thus a similarity of names appears to have misled him to state that Masolino had been an apprentice of Ghiberti's, who, by the way, was his elder by five years only. There was certainly among the assistants of Ghiberti, when doing the second door of the baptistery, one Tommaso di Cristoforo di Braccio, who in September, 1409, became enrolled in the jewellers' guild. He died in 1431.

*P. 389\**

The picture representing the shipwreck of the Apostle is no longer in existence. Possibly it was placed in the lunette above the composition which Vasari describes as St. Peter raising his daughter Petronilla from the dead. The subject of this picture is apparently the raising of Tabitha (See diagram, p. 58, No IX. b.). With this the artist has combined the representation of St. Peter and St. John healing the lame (No. IX. a), and as a link between the two stories he has introduced in the centre two profane figures, walking about, a motive which he has repeated in a fresco of the Baptistery at Castiglione. The picture of the preaching of St. Peter, which is also mentioned by Vasari as a work of Masolino's, at the foot of the foregoing page 388, is marked No. V. on the diagram, p. 58; by him is also the picture of "Eve Offering the Apple to Adam," not mentioned by Vasari, probably on account of its subordinate position amidst the principal wall-paintings.

*P. 389‡*

Until the year 1427 Masolino's name occurs occasionally in Florentine documents, but not after that date. Possibly he had left Florence and did not return there till shortly before he died. Under the date of October 18th, 1447, there is an entry in the obituaries of Florence, that one Tommaso di Cristofano was buried in Santa Maria del Fiore. It remains doubtful whether the artist is meant.

*P. 389§*

Paolo di Stefano, called Paolo Schiafo, lived for a long time at Pisa, and died there in 1478.

*P. 390\**

The drawings ascribed to Masolino in different collections have not been authenticated.

## PARRI SPINELLO.

[Born 1387—died 1452 ]

*P. 391†*

Vasari's statement that Parri was educated in the studio of Lorenzo Ghiberti is not supported by documents, nor is it probable that he ever devoted himself to the art of sculpture. In 1407 he assisted his father in the execution of wall-paintings at the town hall of Siena, and from this we may conclude that he had also been educated by him in the art of painting. Parri was of delicate health, and, as he asserts himself in a document, for some years he suffered so much from nervousness that he was unable to work.

*P. 399†*

The goldsmith Forzore di Niccolò Spinelli was not a brother, but a cousin of Parri.

*P. 400\**

Parri was buried not in the church of St. Agostino, but in the church of Morello, in the family sepulchre of the Spinelli, where also his father had been buried.

## MASACCIO.

[Born 1401—died 1428.]

In the account of this artist's early life and works no mention is made of his master. Later on Vasari remarks incidentally

that he owed his artistic education to Masolino (p. 408). This is fully confirmed by a comparison of the works of both masters. The principles of Masaccio's art we find already realized to a great extent in Masolino's works, but although the master outlived the pupil for about thirty years, yet the latter has always been considered the greater artist. Among all writers on art Leonardo da Vinci seems to have been the first who pointed out the great and, so to say, unique merits of this artist. In his manuscripts at Milan the following passage occurs: "After the time of Giotto the art of painting declined again, because every one imitated the pictures that were already done; thus it went on from century to century until Tomaso, of Florence, nicknamed Masaccio, showed by his perfect works how those who take for their standard any one but Nature—the mistress of all masters—wear themselves in vain." (See "The Literary Works of Leonardo da Vinci," vol. i., p. 332.) Leon Battista Alberti, in the dedication of his "Treatise on Painting" to Filippo di Ser Brunelleschi, written in 1436, says that Brunelleschi, Donatello, Luca della Robbia, Ghiberti, and Masaccio, were artists capable of doing the very best works, and that no one of the most famous antique artists were to be preferred to them. (See L. B. Alberti's "Kleinere Kunsttheoretische Schriften," ed. J. Jantschek, p. v., 46 and 47.)

#### P. 402\*

The exact date of Masaccio's birth is 1401. This is proved by a declaration, made by the artist's brother Giovanni, to the effect that he was born in the said year on December 21, St. Thomas's Day.

#### P. 405†

Vasari's picture, which for a long time was placed in front of Masaccio's fresco representing the Trinity, has of late been removed from it. The state of the fresco appeared to be deplorable, but it has been restored, taken off from the wall, and is at present placed near the entrance-door of the church (since 1861). There existed formerly on the same altar, a crucifix, which is believed to have been modelled by Masaccio. It is now preserved in the sacristy of Santa Maria Novella, and may be the work of another artist, who was known by the same nickname.



This Maso di Bartolommeo, called Masaccio, was born in 1406, and died about the year 1456. He was chiefly engaged by his contemporaries in the execution of ornamental bronze works, such as the doors of the sacristy of the Duomo of Florence. He was also employed for doing accessory work in marble, for instance, the coat of arms on Pietro Mellini's monument in the church of Santa Croce.

*P. 405§*

There are at the Berlin Museum three panel pictures by Masaccio, which most probably originally belonged to the predella of the above described altar-piece at Pisa. They represent the Adoration of the Magi, the Crucifixion of St. Peter, and the Decollation of St. John the Baptist. Formerly they were in the collection of Marchese Capponi, of Florence.

*P. 406\**

Two other pictures by Masaccio in the same palace are mentioned in the Inventory of Lorenzo il Magnifico's property, drawn up after his death. They represented figures of St. Peter and of St. Paul, painted on panels, and were placed above the chimney; valued at the time at twelve florins.

*P 406†*

There is no consistency whatever in the statement that the wall-paintings at San Clemente, Rome, were by Giotto. This is an hypothesis which sound criticism will feel bound to reject as preposterous. Vasari ascribes them to Masaccio, and Messrs. Crowe and Cavalcaselle in their "History of Painting" accept this attribution. They do not deny the apparent divergence of style in these paintings, when compared with well-authenticated works of Masaccio, but they believe these can be reconciled by the hypothesis that the fresco paintings of San Clemente are very early works of Masaccio (Italian edition, 1883, vol. ii., p. 281). However, in the opinion of the present writer the existing difficulties cannot be overcome by this new suggestion. After a careful study of the works of Masolino at Castiglione and at Florence, and of those by Masaccio at Florence, it appears to him impossible to deny that the frescoes at San Clemente are by the hand of Masolino, and not of Masaccio, and

this explanation is by no means a new one. Rumohr has already expressed a doubt that they are by Masaccio (*"Ital. Forschungen,"* ii., p. 250). A. von Zahn has claimed them for Masolino (*"Jahrbucher der Kunstwissenschaft,"* ii., p. 155). See also Woltmann and Woermann, *"Geschichte der Malerei,"* ii., 139, 140. Vasari tells us that the frescoes were ordered by the Cardinal of San Clemente. It is a striking coincidence that between the years 1411 and 1420, when we may expect that these paintings were executed, the cardinalate of San Clemente was in the hands of Branda of Castiglione, of whom we know that he was Masolino's patron.

*P. 406†*

There has been only one emperor by the name of Sigismund (1410-1437): he visited Rome in 1433 after the death of Pope Martin V. (1417-1431).

*P. 407*

Masaccio's collaboration at Rome with Pisanello and Gentile da Fabriano becomes very improbable, if we consider that the latter artist was employed by Pope Eugene IV. at the church of San Giovanni in Laterano during the years 1431 and 1432, that is to say, three years after Masaccio's death (1428); see E. Muntz, *"Les Arts à la Cour des Papes,"* i, 4, 47. According to Facio, *"De Viris Illustribus,"* Pisanello and Gentile collaborated at the same church towards the year 1450

*P. 407<sup>x</sup>*

Masaccio may have returned to Florence in 1424, when his name was entered or re-entered in the guild-book of painters; certainly not when Cosmo de' Medici had been recalled from exile (in 1434), nor after the death of Masolino (about 1447), as he died himself in 1428.

*P. 407†*

The picture of St. Paul was on a pilaster of the Capella de' Serragli.

*P. 408†*

Antonio Brancacci is known to have died as early as 1391. Probably Vasari mistook Antonio, the founder of the chapel, for

Felice Brancacci (died in 1422), who, according to G. Milanesi, commissioned the wall-paintings.

*P. 409\**

No authenticated drawings by Masaccio are at present known to have come down to us.

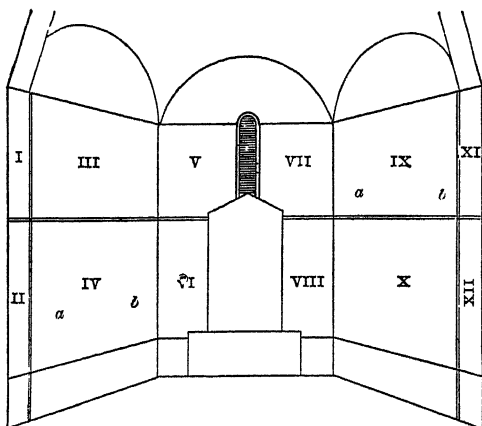
*P. 409*

The portrait of Masaccio, painted by himself, is in the picture marked III. on the diagram, p. 58. Vasari gave a reproduction of it in woodcut in front of this painter's life in the second edition of his work. He, however, somewhat altered the features, which in the woodcut point to a more advanced age.

*P. 410\**

The subject of the picture described by Vasari as representing "The restoration to life of the king's son by St. Peter and St. Paul" seems to be taken from the *Legenda aurea*, chap. 44, headed, "St. Peter enthroned"; St. Peter is seated on a king's throne, to which all Christians are doing honour; for the following reason especially. When Peter preached at Antioch, he was imprisoned by Theophilus, the prince of that town. St. Paul hearing of this, presented himself to the prince as a sculptor and painter, and thus succeeded in getting access to St. Peter, who was starving, and whom he provided with food and wine. St. Paul also suggested to the tyrant that a man who can cure illnesses and bring the dead back to life would be more useful free than in chains. Theophilus replied, that he did not believe in such powers of the apostle; because, if he were able to do so much, he would also free himself from his chains. But "tell him," he continued, "to bring me back my son, who has been dead for fourteen years; then I will restore to him his freedom." When Paul brought this news to Peter, the latter said: "You have promised much, but it is easy to fulfil." When taken out from prison, he prayed for the boy, who suddenly returned to life. Theophilus and all the people in Antioch became believers thenceforth, and built a splendid church, wherein they erected a magnificent throne, on which St. Peter was seated."

The accompanying diagram indicates the distribution of the works by Masolino, Masaccio, and Filippino, in the Brancacci Chapel:



By Masolino:—V. St. Peter preaching, IX. a, St. Peter and St. John healing the lame; IX. b, the raising of Tabitha; XI. Eve offering the apple to Adam.

By Masaccio:—I. Adam and Eve driven from Paradise, III. St. Peter paying the tribute; IV. a, Theophilus and his councillors; IV. b, St. Peter enthroned; VI. St. Peter and St. John healing the sick; VII. St. Peter baptizing, VIII. St. Peter giving alms.

The rest of the pictures (II., X., XII.) are by Filippino (see p. 50 of this volume).

#### P. 411§

Masaccio can scarcely have been buried at the church of the Carmine in the year 1443, as Vasari states on the following page, for he died in 1428, probably at Rome. A document of the ensuing year, signed by his brother Giovanni, contains the following note by the side of the artist's name, Tommaso di Ser Giovanni di Castel San Giovanni: "He is said to have died at Rome."

*P. 412§*

No panel pictures ascribed to Masaccio, besides those in the Berlin Museum, are now considered to be genuine.

## FILIPPO BRUNELLESCHI.

[Born 1377—died 1445.]

This biography is one of the best compiled by Vasari. The lively description of the events connected with the construction of the cupola of the Duomo at Florence is the more valuable because the writer had before him the manuscript of Brunelleschi's life compiled by Antonio Manetti (formerly believed to be anonymous; see vol. i, p. 413, note †). Manetti was a contemporary of the artist (born 1423—died 1497).

*P. 415‡*

Afterwards called San Michele degli Antinori and now San Gaetano.

*P. 416†*

In the list of the members of the guild of silk weavers the name of Filippo di Ser Brunellesco di Lippo is entered under date of December 19, 1398. The goldsmiths formed a section of this guild. A later entry, dated July 2, 1404, shows that he had become a member of this section.

*P. 417†*

This villa is now in the possession of the King of Italy.

*Pp. 417—418*

Vasari speaks in similar terms about Paolo Uccelli's invention of perspective. Vol. i., pp. 349-350.

*P. 418\**

The following entry is to be found in the inventory of Lorenzo il Magnifico's property: A picture, on panel, representing a perspective view of the Palace of the Signori, with the Piazza and Loggia and all the houses there, and a picture on panel representing the Duomo di San Giovanni.

*Pp. 420—421*

Compare vol. i., pp. 364-366, where more details about Bru-

nelleschi's competition for the bronze doors of the baptistery are given.

*P. 422†*

The two reliefs made in competition by Brunelleschi and by Donatello are now in the Museo Nazionale.

*Pp. 424—425*

Vasari's statement, that there had been a meeting of architects and engineers, when Brunelleschi in 1407 returned to Florence from Rome, is probably erroneous. Neither Manetti's biography nor the archives of the Duomo of Florence mention it. Such a meeting occurred, however, ten years later, in 1417, and the date given by Vasari is perhaps a misprint.

*P. 426\**

The writer of the jest is<sup>r</sup> now known to have been Brunelleschi's biographer, Manetti.

*Pp. 428—429*

The registers of the wardens of the Duomo give the names of many Florentine artists attending the meeting here described, but there occurs no reference to foreign masters. In his statements about these Vasari seems to have been misled by the exaggerations of popular tradition

*Pp. 432—433*

Brunelleschi's Promemoria is still preserved in the Archives of the Duomo, the text varying very slightly from the transcript published by Vasari. The paper bears the date 1420. The original text has of late been given by Cesare Guasti, in his valuable publication, "*La Cupola di Santa Maria del Fiore illustrata*," Florence, 1857.

*P. 434†*

According to Manetti and Baldinucci the cupola built by Brunelleschi, of Santa Felicita, is of a later date. It is still in existence. The cupola he constructed as a trial is pronounced by them to be the one of the chapel Ridolfi in the church San Jacopo sopr' Arno. This one had been removed in 1709.

*P. 435\**

Altogether, nineteen models had been presented by the

different competitors. Manetti states that when Brunelleschi was commissioned to begin with the construction of the cupola up to the height of 14 braccia (not 12 braccia, as Vasari has it), his yearly provision was fixed at thirty-six florins, the lowest sum ever paid to a head architect of the cathedral.

*Pp* 435—436

On April 16, 1420, the wardens decided that Ghiberti and Batista d'Antonio should join Brunelleschi.

*F* 441†

For the construction of his model of the chain work Brunelleschi was paid 100 florins. From 1425 until 1443 Ghiberti continued to be his colleague in the office of chief of the fabric, but after 1443 Brunelleschi held the office alone. During that time his monthly salary had been raised from three florins to fifty, and afterwards to a hundred, whereas Ghiberti never received more than three florins

*P.* 442†

Antonio da Verzelli was a carpenter who in 1423 received one florin from the wardens as payment for some invention of his for raising stones.

*P.* 445

The date here given should be 1425, not 1423.

*P.* 449§

The building was completed in 1444.

*P.* 450†

The designs and models of Vicopisano were made in 1436. Brunelleschi went three times to Pisa to take charge of the fortifications, in 1426, in 1435, and in 1440. Nothing is known about his visit to Milan, related further on by Vasari.

*P.* 461

In April, 1431, the wardens of the Duomo allowed Brunelleschi to leave his work for forty-five days, having been

called by the Princes of Mantua and Ferrara, and in 1436 he was again on leave of absence for twenty days for a visit to Mantua.

*P. 468\*†*

The best account of bronze statues at Ferrara is in L. N. Citadella's "Notizie relative a Ferrara" (Ferrara. 1864, p. 415 and following). Antonio di Cristoforo of Florence did the bronze figure of the Marquess Niccolò d'Este, and executed with other sculptors the base of marble. The horse was modelled and cast by Niccolò Baroncelli (died 1453), who also made the entire equestrian statue of Marquess Borgo.

DONATO.

[Born 1386—died 1466.]

*P. 471*

Vasari relates the same story about the crucifix in the life of Brunelleschi (see vol. i., pp. 419, 420.)

*P. 472†*

Donatello seems to have undertaken the Pope's monument in the year 1426.

*P. 473§*

The figures of the four evangelists were ordered in 1408. In 1415 the figure of St. John was put in its place. Donatello received for it 160 florins. The following description of an old man corresponds in its details to that wonderful statue of the Florentine Secretary of State, Poggio Bracciolini, which is now inside the cathedral.

*P. 474\**

The decorations of the organ were ordered in 1433. They represent angel boys in attitudes of rejoicing, and are at present in the Museo Nazionale. Donatello entered the service of the wardens of the cathedral at an early age. In 1407 he was paid



by them sixteen florins for a figure in marble, one-and-a-half bracci in height. In 1412 he received 128 florins for the figure of Joshua, and fifty florins on account for the figures of St. John the Evangelist and David. In 1415 two figures for the Campanile were ordered. In 1418 he received 100 florins for a figure in marble (it is not stated what it represented). In 1421 Donatello and Giovanni di Bartolo, called *il Rosso*, were paid in part for the figure of Abraham, and in the following year were executed the two heads of prophets which are placed on the side door of the cathedral near the alto-relievo of the coronation of the Virgin. (See vol. i., pp. 317, 318.)

*P. 474†*

Donatello executed in 1434 the coloured cartoon for the circular window of the cathedral, in competition with Ghiberti, and won the prize.

*P. 474||*

When the palace of Or San Michele had been built at the expense of the municipality, each guild was permitted to construct a tabernacle outside the building and to adorn it with a statue representing their respective tutelar saint.

*P. 475‡*

Bocchi's discourse on the statue of St. George has been reprinted by Semper in "*Donatello, seine Zeit und Schule.*" (See "*Qellenschriften für Kunstgeschichte,*" vol. ix.)

*P. 475§*

See vol. i., note ||. The basso-relievi have not been removed. The niche which they adorn contains now no figure.

*P. 477§ and P. 478\**

These figures are now in the Museo Nazionale.

*P. 478||*

The first-named fountain, not of granite but of marble, is at present in the garden of the villa di Castello. The second is now in the Museo Nazionale.

## P. 480†

An interesting letter which lately has been found among the private correspondence of the Medici family appears to refer to this bronze work. In July, 1471, the Conte di Maddaloni writes from Naples to Lorenzo il Magnifico, thanking him for the present of the head of a horse in bronze, and informing him that he had placed it in his house at a spot where it can be seen from all sides.

## P. 481§

The statue of Gattamelata seems to have been executed, not by order of the Venetian Republic, but probably at the expense of Giovan Antonio, the son of the celebrated Condottiere. A document dated June 29th, 1453, gives evidence that after the completion of the monument an estimate was made by a jury, elected partly by Giovan Antonio and partly by Donatello, when it was stipulated that 1650 gold ducats were to be paid to Donatello.

## P 483†

Donatello's statue of St. John, in wood, is at present placed in the second chapel on the right of the high altar in the church of the Frari.

## P 483§

The monument at Monte Pulciano was possibly executed by Donatello as well as by Michelozzi, as both artists were working in common at that time. The commission, however, seems to have been given to Michelozzi alone, who in 1436 signed a contract referring to the payment for the monument which then he called *his* work.

## P. 484†

The most noteworthy of Donatello's works at Siena are the high-relief in brass on the baptismal font, representing Herodes receiving the head of St. John the Baptist; and the allegorical figures of Faith and of Hope. These were done towards the year 1427. Returning to Siena in 1457 he executed the statue of St. John in one of the chapels of the cathedral.

## P. 485¶

The statue of San Lodovico is at present inside the church above the principal door.

## P. 486§

The grotesque statue of Mercury is now in the Museo Nazionale. It is generally admitted to be by Donatello and not an antique.

## P. 490†

It can no longer be doubted that Vasari is right in giving the date of Donatello's death as 1466. This is confirmed by the identical entry in the Florentine obituaries.

## P. 491\*

Bertoldo died in 1491. A very interesting note about him occurs in a letter written in that year by Ser Bartolomeo Deo to his uncle, Benedetto Dei: "In these days died at Poggio [a Cajano] Bertoldo, a sculptor of great merit, who also executed very fine medals, he has always done excellent work for the Magnifico Lorenzo, who was much affected by it, as there is no other artist in Tuscany, and perhaps not even in Italy, who is so gifted for such work as he was," etc.

## MICHELOZZO MICHELOZZI.

[Born 1396 (?)—died 1472.]

## P. 494\*

The Michelozzi family at Florence descended from one Bartolommeo di Gherardo, called Borgonone, a tailor from Burgundy, who in April, 1376, applied for, and was granted, the citizenship of Florence.

## P. 495\*

Michelozzo assisted Ghiberti, not only in his youth, on the statue of St. Matthew (1419-1422), but also in his later years

In 1442 he worked under Ghiberti's directions at the bronze doors of the baptistery.

*P. 495†*

The silver statue of St. John is in the centre of the silver altar amidst historical representations by Verrocchio, Pollajuolo, and others. This masterpiece of Florentine goldsmith work is preserved in the "Opera del Duomo."

*P. 495§*

This statue, in marble, of the Infant St. John has been transferred to the Museo Nazionale. It is not by Michelozzo, but by Antonio Gamberelli, called il Rosellino, who executed it in 1477, five years after Michelozzo's death.

*P. 500†*

In the year 1462 Michelozzo became a member of the Collegio. In 1427 he is mentioned as holding the post of engraver at the mint, and this office he seems to have held until 1448.

*P. 507†*

The Palazzo Corsi, in the Via Tornabuoni, has in the course of time been subjected to alterations, but the façade has been entirely restored according to Michelozzo's original design.

*Pp. 507—508*

The chapel of the Annunciation was begun by Piero de' Medici, in 1461, eight years before the death of Cosimo, his father. From the account books of the church de' Servi we learn also that neither Michelozzo, nor Pagno Portigiani (not Partigiani, as Vasari has it), was the architect of the chapel of the Annunciation in the church of the Servi, but Giovanni di Bettino, the same who, according to Gaetano Milanesi, constructed the façade of S. Maria Nuova, which is generally ascribed to Leon Battista Alberti. In 1444 Michelozzo was the head architect of the church of the Servi, now commonly called Santissima Anunziata.

*P. 508\**

Pagno de Lapo Portigiani was born in 1406, and died in 1470.

*P. 508§*

The bronze candelabra and the entrance gate of the chapel of the Annunciation were the works of Maso di Bartolommeo, called Masaccio. (See Editor's note pp. 54-55).

*P. 510†*

At San Miniato al Tedesco, in the church of San Jacopo de' Domenicani, there is a monument of Giovanni Chelini, a physician of Florence. It was erected in 1461. The figure of Chelini is said to be very fine, and in its style not unlike the works of Donatello.

*P. 511\**

The best account of Foppa's works is given by Giov. Morelli in his recent publication "*Italian Masters in German Galleries*" (English translation, London, 1833, *passim*). This great, but far too little appreciated, master was a native of Brescia. Both in the school of Brescia and especially in that of Milan, Foppa holds the same place that the mighty Mantegna does at Padua and Mantua. According to Filarete and Girolamo Savonarola he was a scholar of Squarcioni. Messrs. Crowe and Cavalcaselle wrongly state in their "*History of Painting*," that he was a Pavian. Among other contemporaries of Foppa, Calepino (of Bergamo) and the Anonymus of Morelli call him Brescian, and his picture of 1456 at the Town Gallery of Bergamo (No. 54) "*Christ on the Cross*," bears the inscription "*Vincen—cius (not civis) Brixienensis p.*" (See also Stefano Fenaroli, "*Dizionario degli Artisti Bresciani*," p. 131). According to Lomazzo ("*Trattato della Pittura*," i., 39 and 55), Foppa came to Milan in 1460. This is, however, not quite correct. The pictures in the Medici Palace at Milan, here mentioned by Vasari, were executed as early as 1457. At present nothing of them is left. Foppa died at Brescia in 1492. The works of his still in existence are chiefly in the Milanese Collections, but some of them are exhibited under wrong names. (See Morelli p. 398, note.)

*P. 511†*

In 1464 Michelozzo was staying at Ragusa, making arrangements for going to the island of Scio to enter the services of Messer Girolamo Giustiniani da Garibaldi, and of Messer Odoardo Giustiniani dal Fornello, of Genoa, commanders of Turkish war vessels. Michelozzo was to serve them as architect and engineer for not less than six months, payment being stipulated at 300 ducats a year. It is unknown whether the artist undertook the journey.

*P. 511§*

In the Florentine obituaries he is entered as having been buried in the church of San Marco on October 7th, 1472.

*P. 511||*

Vasari seems not to have known that after the death of Brunelleschi, Michelozzo became surveyor of the cupola and of the lanthorn of Florence Cathedral in his place, and held this office from 1446 to 1451. In 1453 he founded the bell of the Palazzo della Signoria.

## VOL. II

## ANTONIO FILARETE AND SIMONE.

[Flourished circa 1450.]

*P. 2†*

Very little is known of Filarete's life. From his signature on the bronze doors of St. Peter's, Rome (OPVS ANTONII PETRI DE FLORENTIA), we learn that the name of his father was Peter. Vasari says that he died at the age of fifty-five (see p. 7), but the date of his death as well as of his birth remains unknown. Filarete is probably a surname, which he had in common with others. There was at Florence one Francesco di Lorenzo de' Filareti or Filarete, who from 1457 to 1501 held the office of herald of the Republic. Both may have belonged to the same

familv. "Averulino" seems to be another surname pointing to Veroli, the town between Rome and Naples, whence his ancestors may have come.

### P. 3†

Filarete's plans for the Ospedale Maggiore at Milan are preserved in his manuscripts (see p. 5 note\*). The ground plan of the present building is about the same as he devised it, but all the decorative work betraying the peculiar style of Lombard art is most probably by the architects of the school that succeeded him. The dimensions of Filarete's plans were two hundred and forty metres by ninety, forming an oblong. The building was to be divided in three principal parts with a spacious court in the centre, adorned by cupolas, façades, flights of steps, etc., as at present to be seen. (See Calvi, "Notizie sulla Vita e le Opera de' Principali Architetti," etc., 1862, vol. ii., p. 78; and Mongeri, "L'Arte in Milano," 1872, p. 389-397.)

### P. 4\*

About Foppa see Editor's note, page 67 of this volume. The paintings by this artist at the Ospedale Maggiore no longer exist.

### P. 6\*

The artist, who, with Filarete, executed the bronze doors at St. Peter's in Rome, is Simone di Giovanni Ghini, a Florentine goldsmith, born in 1407, who after 1427, remained at Rome in the service of the popes Eugene IV., Nicholas V., Pius II., and Paul II. He died at Florence in 1491. The other Simone, who was a scholar, not, however, the brother of Donatello, was a native from Fiesole. His full name is Simone di Nanni Ferrucci, the father of the sculptor Francesco Ferrucci. In a contemporary document he is called "Simone, an engraver (intagliatore) who was a scholar of Donatello." The first of the two above named artists, Simone, seems to have chiefly cast his works in bronze, the second worked mostly in marble.

### P 7†

Jean Fouquet, the greatest French artist of the fifteenth

century, was born at Tours, about 1415 or 1420. In 1440 he was called to Rome to paint the portrait of Pope Eugene IV. In 1461 he is mentioned as living at Paris, and died about the year 1485. He executed chiefly illuminations. The portrait of the pope is mentioned also in Filarete's manuscripts, and also in a description of the Touraine written in 1477 by Francesco Florio, a Florentine who was staying there. Two portraits by Fouquet, perhaps the only existing panel pictures of his, have of late been added to the Louvre Collection. One of them represents King Charles VII., the other Guillaume Juvenal, his chancellor (Nos. 653 and 652).

### P. 7§

Beltrame, or Beltramone, called Varrone, the illegitimate son of Angelo Belfradelli of Florence, was born in 1420, and died about the year 1457. The last seven years of his life he spent at Rome, where he executed several works of inferior importance; for instance, seven windows in St. Peter's church, the marble pavement in the small chapel of the Vatican, the bronze doors on the river side of the Castle of Sant Angelo. Niccolò's family name is Baroncelli. (See note on vol. i., p. 468.) Niccolò, as well as Varrone, were fellow-pupils of Filarete's, as he states himself in his manuscripts, not his pupils.

### P. 7¶

In the life of Paolo Romano Vasari states that the tomb of Pope Pius II. had been executed by Niccolò della Guardia and Pietro Paolo da Todi. Here he ascribes it to two disciples of Filarete; but according to G. Milanesi, none of these statements can be accepted. From 1450 to 1454 Pasquino was at Urbino working in company with the sculptor Maso di Bartolommeo, called Masaccio. He died in 1484, fifty-nine years of age, at Florence, where he held the office of head of the foundry of Lombardy. Bernardo di Pietro Ciuffagni, of Florence, was born in 1385, and died in 1453. He executed several statues for Florence Cathedral; for instance, in 1410 the figure of St. Matthew, in 1415 the figure of Joshua on the Campanile. Vasari's statement that he worked also at



Mantua is most probably an error; an artist of a similar name, Bernardo di Bartolo Fancelli, a sculptor from Settignano, was staying at Mantua towards the end of the fifteenth century.

## GIULIANO DA MAJANO.

[Born 1432—died 1490.]

The details of this life are to a great extent unreliable. In several instances Vasari seems to have mistaken Giuliano for his brother, Benedetto da Majano, whom, however, he calls his nephew. But these and other errors of the biographer can be corrected by the aid of documents which of late have come to light.

### P. 9\*

From the *Ricordi* of the painter Neri di Bicci we learn that Giuliano da Majano was for some years employed by him in carving frames which at that time were carved on the same panel on which the painter worked. In the account books of the convent of the Servi, Giuliano's name is not to be found before the year 1470, when he was employed in wood work for five years.

### P. 9†

The Intarsiatura which Giuliano executed for the sacristy of the Abbey of Fiesole, represent figures of saints and open books. They bear the following signature: OPVS IVLIANI LEONARDI FLORENTINI MCCCCLXIII.

### P. 9‡

The Intarsiatura in the cathedral of Pisa, here described by Vasari, is the work of Francesco di Giovanni, called Francione. Guido del Seravallino (not Servellino, as Vasari has it) was a native from Pisa. Domenico di Mariotto, however, although living for a long time at Pisa, was born at Florence. He died at

Pisa, in 1519. Giovanni Battista del Cervelliera, the celebrated wood engraver of Pisa, was also an architect. He died, very old, in 1570.

*P. 10\**

Vasari's statement that Giuliano da Majano was the architect of Poggio Reale is confirmed by Luca Paciolo. (See "*Divina Proporzione*," Venice, 1509, fol. 29. tergo.)

*P. 10†*

Pietro del Donzello was born at Florence in 1452; Polito in 1458. They appear to have been poor painters. Polito worked in the studio of Neri di Bicci from 1469 until 1471, and Pietro was staying with Giusto d'Andrea for some time. They seem to have gone to Naples in or about the year 1481. The date of Polito's death is unknown. Pietro returned to Florence, where he died in 1509. None of their paintings at Naples have come down to us

*P. 10‡*

We learn from documents that the architecture of the triumphal arch was the work of Pietro di Martino. The statues and basso-relievi which adorn it, were executed during the years 1456 and 1471 by Pietro di Martino, Isaia da Pisa, Domenico di Montemignano, Antonio da Pisa, Domenico Lombardo, Francesco Azzara, Paolo Romano, whose life Vasari wrote, and Andrea dall' Aquila (see Camillo Minieri Riccio, "*Gli artisti ed artefici che lavorarono in Castelnuovo a tempo di Alfonso I. e Ferrante I.*," Naples, 1876). Giuliano da Majano's name does not occur among these artists, but it is very probable that Benedetto, his brother, had something to do with this work, inasmuch as we find in the inventory of his property, drawn up after his death, several statues destined for the "*Porta Reale*" at Naples.

*P. 11‡*

The Palace of San Marco (now Palazzo Venezia) is the work, not of Giuliano da Majano, who appears to have never visited Rome, but of several architects, presided over by Giacomo da Pietrasanta. (See E. Müntz, "*Les Arts à la Cour des Papes*," vol. ii., pp. 49-73.) The construction of this palace was probably

begun in 1455. The marble loggia, from which the pope gave the benediction, is the same which Raphael introduced in the background of his fresco representing the Incendio del Borgo. It was the work of the architect Jacopo da Pietrasanta, and of the sculptors Mino da Fiesole, Isaia da Pisa, Paolo Romano, Pagno d'Antonio da Settignano, Marco da Firenze, and Giovanni da Verona, who executed it in 1463 and 1464. Later on it was taken down by order of Pope Julius II.

### PIERO DELLA FRANCESCA.

[Born about 1416—died 1492]

#### P. 14†

According to Messrs. Crowe and Cavalcaselle, "History of Painting," the portrait representing the artist, at present in the house of Signor Marini Franceschi, of Borgo San Sepolcro, is not by his own hand, but probably a copy after the lost original. The picture mentioned in the same note (†), representing the Nativity, is in the National Gallery, London (No. 908), with another work of the artist—the Baptism of Christ (No. 665, formerly at Borgo San Sepolcro). These two genuine productions of an artist who is seldom to be met with in public and private collections enable us to study closely the style of the master in all its details, and to arrive at some conclusion with regard to its relations with the works of contemporary artists. There can be no doubt that Piero della Francesca studied art at Florence, but neither Vasari, nor documents tell us the name of his master. In the years 1439 and 1440 he worked with "M. Domenicho di Bartolomeo da Venezia" at the chapel of St. Egidio in Santa Maria Nuova, at Florence, as we learn from the archives of that hospital. (See Weigel's "Archiv für zeichnende Künste," Leipzig, 1856, p. 232, note.) He was then about twenty-three years of age, and there is no reason to suppose that he had been also the pupil of Domenico Veneziano (vol. ii., p. 98-105), the less so, as this view is not supported by a comparison of the works of both artists. But

if we compare Piero's two pictures at the National Gallery with the one by Paolo Uccelli in the same collection (see note to vol. i., p. 358\* in this volume), we will observe a striking affinity of style between the landscapes in the background of the pictures. Paolo Uccelli was Piero's elder by about nineteen years, and it is very probable that he, being the first representative of the scientific and realistic tendencies in painting, had also been the master of Piero, who certainly was the most ardent follower of these new principles. (See J. P. Richter, "Italian Art at the National Gallery," p. 16.)

P. 14†

The lost manuscript of Piero della Francesca's treatise "*De Prospectiva Pingendi*," has been found by Harzen. at the Ambrosian Library, Milan. (See "*Archiv für zeichnende Kunst*," Leipzig, 1856, p. 231, foll.) Of late Dr. Max Jordan has shown conclusively that Luca Paciolo's well-known Italian publication is merely a translation from the Latin manuscript, of which Piero della Francesca is the author. (See "*Jahrbucher der Königl Preussischen Kunstsammlungen*") However, it seems to be incredible that a man of Luca Paciolo's learning and position should have been guilty of so treacherous an act as he is charged with by Vasari. A careful examination of the contents of the treatise has led Dr. Winterberg to the following conclusions, which we may accept as the only satisfactory solution of the disputed question of authorship. The whole work is, so to say, nothing but a series of practical applications framed on Euclid's propositions, which are continually quoted. The author seems to forbear, on purpose, all reasoning of his own. The arrangement of the subject is somewhat confused. The reckonings by which the problems are solved, are, at the present day, valueless, because of their prolixity. Nay, it seems impossible that one single man should have made himself responsible for the correctness of the very large numbers occurring in the calculations without having some check. Therefore, we may safely assume that Piero della Francesca and Luca Paciolo were the joint authors of this treatise. Luca Paciolo is known to have been the pupil of Piero, and there can be no doubt that other publications of his secure him the fame of one

of the greatest mathematicians of his age. (See "Repertorium für Kunstwissenschaft," v., pp 33-41.)

*P. 15\**

The Duke of Urbino, of whom Vasari here states that he employed the artist, was Guidobaldo I., the son of the Duke Federigo

*P. 16†*

The palace at Ferrara, where Piero della Francesca worked, is known as the Palace of Schifanoia. The frescos, still preserved there, are by the hand of Ferrarese artists. Those by Piero have perished, and at present there is not a single picture by him to be found at Ferrara.

*P 16‡*

The years 1447—1455, the limits of the pontificate of Nicholas V., define the period within which Piero's Roman labours must be placed. In the "Life of Raphael" (vol. iii, p. 13), Vasari speaks but of one fresco in the Vatican by Piero; here he alludes to two, and informs us of their position.

Bramante of Milan is generally called Bramantino. His real name was Bartolommeo Suardi. At first he was a scholar of Foppa's. Afterwards he became influenced by Donato Bramante. About the works of Bramantino at Milan, see G. Morelli, "Italian masters in German Galleries," *passim*.

*P 18†*

Documents relating to this picture show that he executed it during the years 1454 and 1469 for payment of 320 florins.

*P. 18‡*

The panel picture representing the Virgin was ordered in 1445. For the same brotherhood he painted, in 1478, another picture of the Virgin, doubtless the one to which Vasari refers. It is now lost.

*P. 20†*

The genuineness of the fresco paintings at the church of

San Francesco in Arezzo is at present universally admitted, and the judgment passed upon them by Vasari cannot be said to be exaggerated.

*P. 21†*

This picture has not been destroyed. It is in a fair state of preservation, and is to be seen at the town gallery of Perugia.

*P. 21‡*

Nothing remains of this work

*P. 21§*

See note referring to p. 14‡ of this life.

*P. 23\**

It is, perhaps, a mere hypothesis of Vasari's when he calls Pietro Perugino a pupil of Piero della Francesca. Elsewhere he states that he had visited the studio of Verrocchio. On the evidence of his early works we may say that he was a pupil of Fiorenzo di Lorenzo.

The date of Piero della Francesca's death is not 1458, as Vasari has it, but 1492, October 12th, as proved by the obituaries of San Sepolcro, "Maestro Pietro di Benedetto de' Franceschi, pittore famoso a dì 12 Ottobre, 1492 (fu) sepolto in Badia" (buried in the Cathedral).

## FRA GIOVANNI DA FIESOLE.

[Born 1387—died 1452.]

In this biography the writer has drawn a very lively picture of the artist's character, of his tendency in art and of his pious life. This he has done so successfully that it has even been conjectured, but without sufficient reasons, that some able monastic writer had assisted the author in his descriptions. In one respect, however, the biography is quite unsatisfactory. It

seems to have been compiled with utter disregard to, or, at least, in careless ignorance of the chronological order of facts which constitute the artist's long career. About these there can be no doubt, now-a-days, since all the documents referring to Fra Giovanni da Fiesole's life are made known. But instead of pointing out in the notes every single error in Vasari's perplexed narrative, it would be more to the point to give here beforehand a short review of the principal facts.

In 1408, at the age of twenty-one, he went with his brother to Fiesole with the view of entering the order of the Dominican friars. They were at once sent to Cortona to pass there the noviciate, whence they returned, probably to Fiesole. But for political reasons the whole body of the Dominican friars at Fiesole left one night in 1409 for Umbria, and did not return to Fiesole until 1418. Some years, if not the whole time of his absence from Tuscany, he must have spent at Cortona, where pictures of his are still to be seen. During the years 1418 and 1436, when staying at Fiesole, he executed numerous pictures for his monastery, as well as for the churches, and for private persons at Florence. When in 1436 the reconstruction of the monastery of St. Mark in that town was begun, he was invited to decorate with paintings both the church and the monastery, and remained there for nine years. In, or after, the year 1445, Pope Eugene IV. (not Nicholas V.) ordered him to come to Rome, where he chiefly lived until his death, in 1455. During a three-months' stay at Orvieto, in the summer of the year 1447, he executed the fresco paintings on the ceiling of the chapel of the Madonna di S. Brizio at the Duomo. After the death of Pope Eugene in 1447, he was engaged by his successor, Pope Nicholas V., for whom he painted the frescos in the chapel of the Vatican, still bearing the name of that pope.

*P. 24||*

Fra Benedetto, the brother of Fra Giovanni, died in 1448. From an account book of the monastery of San Marco it becomes evident that he was not an artist, and did not execute the illuminations ascribed to him, of which he is proved to have been merely the scribe, whereas the illuminations were executed by Zanobi di Benedetto Strozzi, who did the figures, and by

Filippo di Matteo Torrelli who worked at the ornamentations (1446-1450).

*P. 29¶*

This tabernacle is exhibited in the Sala di Lorenzo Monaco in the Uffizi Gallery.

*P. 30\**

In the church of San Domenico at Cortona, on the left of the high altar, there is a picture of the Madonna between St. John the Evangelist, St. John the Baptist, St. Mark, and Mary Magdalen; a crucifixion and an annunciation above. The predella with scenes from the life of St. Dominic and a second altarpiece representing the Annunciation, having also a predella with scenes of the life of the Virgin, have been transferred to the baptistery of the Duomo. "These pictures are most probably the earliest works of the master now in existence.

*P. 30§*

Fra Angelico has treated the same subject with slight variations in a picture, which is now in the collection of Lord Dudley.

*Pp. 31—32*

Vasari's statement that the pope intended to bestow upon Fra Giovanni Angelico the honours of an archbishopric is not supported by those writers whom we must expect to have been best acquainted with the incident, such as Castiglioni, the secretary and biographer of Fra Antonino. But on the other hand it is nearly certain that the painter suggested to the pope to bestow that honour on Fra Antonino.

*P. 35\**

Zanobi di Benedetto Strozzi was born in 1412. He was a scholar of the illuminator Biagio Sanguigni. (Compare note on vol. ii., p. 24[.] ) He executed several illuminated manuscripts for different churches of Florence, some of which are now in the Library of the church of San Lorenzo. He died in 1468. He appears to have been a faithful imitator of the style of Fra Angelico.



*P. 35§*

Domenico di Michelino, the author of the picture containing the full length portrait of Dante in the cathedral of Florence, was born in 1417, and died in 1498. The said picture was painted in 1466.

*P. 36§*

About Attavante, see note on vol. iii., "Life of Gherardo Miniatore."

*P. 40\**

The manuscript described by Vasari after Bartoli's notes is now in the Marciana Library at Venice (Cl. xii., Cod. lxviii.), but unfortunately, it has been deprived of all its miniatures except those on the title-page. If we compare the style of the figures and of the ornaments on that sheet with those authenticated works of his which bear his signature, such as the codex of Martinus Capella in the same library (Cl. xiv., Cod. xxxv.), it becomes evident that Bartoli, Vasari's informant, was mistaken in ascribing it to Attavante.

## LEON BATTISTA ALBERTI.

[Born 1404—Died 1472.]

In many respects Alberti may be called the forerunner of Leonardo da Vinci, of whom Vasari says that he worked much more by his word than in fact and by deed. The same may be truly said of Alberti. The life of this artist chiefly treats on the works of art executed by him, and we learn here but little about his numerous writings by which he exercised a great influence on his contemporaries. These are stated to have treated on about thirty-eight different subjects, but only few of them have been published. The following are the most important ones:—"De Statua," a treatise in which he gives directions for the execution of sculptures; "Della Pittura libri tre," written in Latin, and translated by the author into Italian, with a dedication to Filippo di Ser Brunelleschi (about

1435); and "*Elementa Picturæ*," repeating mostly the contents of the first book on painting; "*Trattato della Prospettiva*," a treatise on optics, not on perspective, in the later meaning of this word. The treatise "*De' cinque ordini Architettonici*" was followed by his most extensive, and, at the same time, most important work "*De re aedificatoria*," divided into ten books. This work may be said to have been the principal cause of the introduction of the antique style into Italian architecture during the second half of the fifteenth century. Amongst his other works may be noted: "*Piacevolezze matematiche*" treating on problems of mechanics, hydraulics, and dynamics.

The best Italian edition of his works bears the title "*Opere volgari di L. B. Alberti*," in five volumes, edited by Bonucci (Florence, 1843-49). Some of his smaller works have been published by Hubert Iaritschek (Vienna, 1877).

#### P 43†

The conduit of the *Aqua Vergine* was constructed in 1453, and was enlarged in 1446 and in 1472.

#### P. 43‡

This beautiful church was began in 1447. The marbles which were used as the building material were brought together in very large quantities from Istria, from the Porto di Rimini, which hereby became ruined, from the old church of San Francesco, and from other buildings inside and outside Rimini. The Prince even ordered the destruction of old churches at San Severo and at Classe, near Ravenna. According to an inscription inside the building it was completed as early as in 1450, but this is contradicted by documents (published by Zanobi Bicchierai in 1855), which show that in 1454 Alberti, when at Rome, sent to Rimini a drawing for the façade by which he meant to introduce alterations in the first design. During his absence the works were directed by Matteo Pasti of Verona, the well-known medallist.

#### P. 44\*

Vasari alludes here to Alberti's invention of the vertically placed painter's net, for which Leonardo substituted the vertical

glass plane. (See J. P. Richter, "The Literary Works of Leonardo da Vinci," vol. i, p. 260, note.)

In judging from the style of the façade of Sta. Maria Novella, it seems improbable that it is throughout by Alberti. The façade was begun by Turino Baldesi, a Florentine patrician, who left certain sums for its construction in 1348, but at that time only the lower portions were executed. About the year 1456, Alberti was engaged by Giovanni di Paolo Rucellai to finish the façade. The date of the completion is indicated by the inscription: "Anno Sal. mccccclxx." Probably Alberti executed only the central door. According to Fra Giovanni di Domenico da Corello, who in his "Theodocon" treats on some Florentine churches, the design of the façade was made by Giovanni Bettini. (See note, "Life of Michelozzo," p. 66.) The same is stated by Del Migliore. •

The Palace Rucellai was begun about the year 1451, and completed in 1455.

*Pp. 44—45*

An anonymous writer of biographies of artists, who wrote about the year 1520, asserts that the model of the Palace Rucellai was by Bernardino Rossellino, and that of the Loggia by Antonio del Mighiore Guidotti.

*P. 47\**

At Mantua Alberti executed also the small church of San Sebastiano, which was begun in 1460. There can be no doubt that Alberti really conceived the plan of the church of San Andrea in 1470, two years before his death. The work was only begun in 1472, and continued for forty years.

*P. 47†*

Luca (not Silvestro) Fancelli, already mentioned by Vasari in the Life of Brunelleschi, was born in 1430, and died in 1495. When the Marquess of Mantua requested Cosimo de' Medici to send him an architect, Fancelli was sent to him, and remained for thirty years in his service. In 1487 he was called to Milan to give his opinion about the construction of the cupola of the Duomo. In 1491, after the death of Giuliano da Majano, he became chief architect of Florence Cathedral.

## LAZZARO VASARI.

[Born 1399—died 1452 (?).]

Lazzaro di Niccolò de' Taldi, of Cortona, settled at Arezzo towards the beginning of the fifteenth century. He is to be considered the head of the Vasari family. His son Giorgio, who was the grandfather of the biographer, and who by profession was a potter (*vasajo*), altered the first by-name of his family into De' Vasari. But the biographer was mistaken in describing his ancestor Lazzaro as having been a painter, since documents have revealed to us the fact that he exercised the modest profession of a saddler, as he described himself on the Cortonese municipal papers of the year 1427. His name does not occur in the list of the Painters' Guild of Arezzo.

## P. 52¶

The proper name of the artist is Fabiano di Stagio di Ser Piero Sassoli. He executed, in 1487, a glass window for the chapel of the Confraternity of the Trinità, at Arezzo. His son Stagio, who was a pupil of Marcillac, exercised the same art.

## ANTONELLO DA MESSINA.

[Born about 1444—died about 1493.]

This biography has given rise to much controversy. Unlike most of the "Lives," it contains but few facts, and is abundant in *raisonnement*. According to Vasari, Italian art owes to Antonello one of the greatest discoveries, yet all that he tells us about it has generally been acknowledged to be inaccurate in its details. This has given rise to numerous theories, which tend to harmonize Vasari's story with well-known and indisputable facts. Of late, however, Senatore Morelli has undertaken to discredit entirely this biography of Vasari's, and as he has succeeded, too, at the same time in determining the position which is really due to the artist, it seems to me necessary to bring here before

the reader the whole of his arguments, which may thus serve as a commentary to Vasari's Life. (See "Italian Masters in German Galleries," pp. 376—390.)

"In the foremost rank of those opinions, which in the course of long years have assumed the character of axioms, and which no one now thinks it needful to prove, stands the conviction that 'Antonello travelled to Flanders, and there learned *oil-painting* of John van Eyck.' Some modern writers substitute Roger van der Weyden, or else Hans Memling, for Van Eyck, who died in 1441. Unless I am grossly mistaken, this fable owes its origin to nothing but the vain and lively imagination of some Sicilian.

"Let us look into the question closely, and without preconceived opinions.

"That the painters of Europe, long before the brothers Van Eyck, had made use of the 'oil medium,' is evident not only from the 'Trattato della Pittura,' of Cennino Cennini, which was compiled in the year 1437, but also from the much earlier 'Diversarum artium schedulæ' of the monk Theophilus.

"The inscription placed on Jan van Eyck's memorial in the Netherlands has not one syllable about his invention of oil painting.—

Hic jacet eximia clarus virtute Joannes,  
In quo picturæ gratia mira fuit, etc.<sup>1</sup>

"And among the German writers of the fifteenth century, not one speaks of this discovery of Van Eyck's, while the greater number of German painters, as Martin Schongauer, Michel Wohlgemuth, Albrecht Durer, Hans Holbein the elder, Burckmair, and others, had adopted the system of oil painting *perfected* by the brothers Van Eyck, without anyone north of the Alps making a noise about it.

"But even in Italy there appears to have been no particular stir made about the new Flemish method of painting till the biography of Antonello da Messina appeared in the 'Vite' of Vasari in 1550.

"Bartholomeus Facius, indeed, in his book, 'De viris illustribus,' written in 1456, says of Joannes Gallicus (Van Eyck), whom, as a *practical painter*, he calls 'princeps pictorum,' that

<sup>1</sup> See Zani's "Encyclopedia, &c., vol. ii., 305.

he 'multa de colorum proprietatibus invenisse, quae ab antiquis tradita, ex Plinii et ab aliorum auctorum lectione didicerat.'

"A contemporary of Facius, the Florentine architect and sculptor, Antonio Averulino (named Filarete), says, in Book 24 of his '*Trattato della Architettura*,' etc. (see Vasari, vol. i., p. 5) 'And in *oil* also can they lay all these colours upon canvas or on wood, but thereto goeth *another method of painting*, exceeding fair for them that know it. In Lamagna (Germany) they work well on this wise, and specially doth Master John, of Bruges, and Master Roger (Van der Weyden) excel therein, who both work right skilfully in oil colours. *Qu.* Tell me how they apply this oil, and what manner of oil it be? *Ans.* Linseed oil. *Qu.* Is it not very dim? *Ans.* Yea, but they purge off the dimness, in what way, I cannot tell'<sup>1</sup>

"In the year 1464, when Filarete wrote his *Trattato*, Antonello, born (according to the historians) about 1414, numbered some fifty years of age, yet he is never mentioned by Filarete in connection with the subject. And the same silence is maintained by Ciriacus of Ancona, and the Tuscan Albertini.

"The only writer of the fifteenth century that ever names Antonello is the *Sicilian* Matteo Collaccio, and that in a letter to another Sicilian, Antonio Siciliano, Principal of Padua University. Speaking of the celebrated men of his time, he says—'Habet vero haec aetas Antonellum Siculum, cujus pictura Venetus in Divi Cassiani aede magnae est admirationi.'

"Albrecht Dürer, who visited Venice for the first time in 1494, when Antonello had just died, does not once mention him in his letters or notes, a sign that Antonello could not have enjoyed that fame at Venice, nor that consideration in the eyes of connoisseurs, which was attempted to be bestowed on him fifty years later, as in Vasari's biographies.

"In 1524 the Venetian patrician Marcantonio Michiel, an intelligent amateur, addressed himself to the architect Summonzio, of Naples, with the view of getting fuller information about Antonello da Messina. The Neapolitan's reply to the Venetian ran thus:—'From the time of King Ladislaus down to

<sup>1</sup> This shows that at the time of Filarete the new Van Eyck system of painting was *theoretically* known, but that no Italian painter had as yet felt prompted to abandon for it the native method of tempera painting.

our own Neapolitan master Colantonio, we never possessed a man with so great a talent as he for painting; had he not died young, he would have done great things. And if this Colantonio never reached the same perfection in his art as his well-known pupil at Venice, Antonello da Messina, it was only the fault of the times he lived in. The declared aim of Colantonio was, according to the general fashion then at Naples, to paint in the manner of the Low-Countrymen; and being passionately fond of his art, he had resolved to go to Flanders, in order to perfect himself therein at the fountain-head. But King Roger<sup>1</sup> of Anjou diverted him from his intended journey by himself instructing him, both in the application of oil (*practica*) and in the mystery of mixing colours (*tempera*). And it was from Colantonio, who died young, that his pupil Antonello da Messina learned it.<sup>2</sup>

"Modern criticism has clearly demonstrated that Summonzio's 'Neapolitan painter Colantonio' was nothing but one of the numerous inventions or illusions of Neapolitan local patriotism;<sup>3</sup> but that has nothing to do with our immediate object. I only wish to draw the attention of my readers to the fact that the first writer who gives us any account of Antonello's artistic training, the Neapolitan architect Summonzio, makes him learn the new Flemish manner of painting in oil, not in Flanders, as Vasari tells us, but in Italy.

"In flat contradiction to this statement of the Neapolitan is the information imparted to Vasari for his 'Vite,' some five-and-twenty years later, by (as I have some reason for believing) a Sicilian savant. His account is that Antonello learnt drawing at Rome (of whom?); that he then retired to Palermo,<sup>4</sup> where he acquired great celebrity, and after several years' residence there, returned to his native town Messina, where he set the seal to the fame he had won at Palermo. But, having gone to Naples one day, he was there shown the beautiful picture by Jan van Eyck, which had been sent from Flanders to King 'René;' and the

<sup>1</sup> King Roger reigned at Naples from 1435 to 1442.

<sup>2</sup> Lanzi, "*Storia Pittorica della Italia*," Milano, 1842, ii. 319.

<sup>3</sup> Crowe and Cavalcaselle, i. 335, and ii. 78, and Dr. Gustavo Frizzoni ("*Archivio Storico Italiano*"): "*Napoli nei suoi rapporti coll' arte del Rinascimento*."

<sup>4</sup> The Palermitan patriot seems to me to peep out in this passage.

glowing, vivid colours of that painting so impressed him, that he resolved there and then to set out for Bruges, where, being received in the friendliest way by Jan van Eyck, he was initiated forthwith into the mysteries of oil-painting. On returning from Flanders to Messina (say, about 1440 or 1441, as Jan van Eyck died in the latter year), Antonello remained a very short time in his native town, and then repaired to Venice—therefore, about the year 1442 or 1443.

“Let us now hear another and later Sicilian, Maurolicus (*‘Hist. Sic.’* fol. 186). According to him, Antonello *‘ob mirum ingenium Venetiis aliquot annos publice conductus vixit Mediolani quoque fuit percelebris’* Strange to say, not a single contemporary writer of Milan records the presence of the thrice-celebrated Antonello da Messina in the Lombard capital!

“If, as we have seen, the statement of Summonzio sounds rather stupid, so, on the other hand, provincial pride and childish vanity peep so simply out of the lines of the Sicilians, Matteo Collaccio and Maurolicus, as well as out of Antonello’s biography in Vasari’s work, that we can hardly forbear smiling at it. And, in fact, of all the biographies of celebrated artists in Vasari’s *‘Vite,’* there is none that so persistently runs foul of chronology and history as this one of Antonello da Messina.

“To crown all, the biography concludes with an Epitaph, inscribed on the grave of the artist, who died at Venice in the year 1493—an epitaph which, often and eagerly searched for, has never yet been found by mortal man. (See vol. ii., p. 63.)

“All this, as well as the story interwoven with it about Domenico Veneziano and Andrea del Castagno, really does not sound like earnest, but seems to me rather comical and childish; and it is incomprehensible to me, that in Italy, where so many learned men have, ever since the last century, puzzled their brains over Antonello’s biography, none should until now have been struck by the absurdity of the whole narrative in Vasari.

“If, therefore, we want to get some light about this master, we must entirely banish the Vasari biography from our minds, and look elsewhere for the light. Suppose we let his works speak for themselves!

“The oldest dated picture of Antonello da Messina that has come down to us is of the year 1465, and, as far as I know, there is no earlier work of his. This is the painting now at the



National Gallery, London (No. 673), representing the Salvator Mundi. Marked on a cartel of larger size than is usual in his later works, are the words : Antonellus Messaneus. The painting, both in expression and colouring, looks still very *Flemish*.

"The same Netherlandish appearance we find in several small Ecce Homo's, without signature, one of which is in the house Spinola delle Pellicerie at Genoa, and another at the municipal picture-collection of Vicenza (Room 3, No. 12). Both pictures, much disfigured, may possibly date from even before the year 1465. To that same early Flemish period of the master (1465—70) may also belong the much-injured Ecce Homo of Signor Zir at Naples. All these four heads of Christ are as yet very weak in their modelling, and, as I have said, look very Flemish both in conception and in the ruddy complexion peculiar to the school of Van Eyck. Compared with works of the same master some ten years later, they are evidently productions of *anything but a finished artist*.

"In the beginning of the year 1473 the triptych for the church of S. Gregorio, of Messina, must have been finished; whether at Messina itself or at Venice (whence he might easily send it to Sicily by sea), cannot be determined.<sup>1</sup> It seems certain that in that year Antonello was already at Venice.

"His practical mastery of the new method, still unknown in the City of the Lagoons, of glazing in oil colours a ground laid in tempera, must have given Antonello a higher status at Venice than his intrinsic merits as an artist would have warranted. We see that he is at once honoured with a commission from the wardens of S. Cassiano. Unhappily the altar-piece there, so highly praised by Matteo Collaccio and Sabellico, and signed with the year 1473, has long since disappeared. And not only did the church dignitaries of Venice patronize him, but the patricians were eager to have their likenesses taken on the new principle practised by Antonello; and, to judge by the number of portraits he turned out in those years, he must for a time have been the most popular portrait-painter at Venice.

<sup>1</sup> This picture is now in the University building at Messina, and in a deplorable state. It is signed: "Año. Dm. m. cc̄cc. septuagesimo tertio. Antonellus Messanēsis pinxit." It has still a very Flemish look, and indicates an artist who knows perfectly how to handle the brush, but is not yet master of the forms of the human body.

"A male portrait, of the year 1474, signed *Antonellus Messaneus*, formed part of the Duke of Hamilton's collection<sup>1</sup> Of the year 1475 is the precious and highly-prized portrait in the Salon Carré at the Louvre, likewise signed *Antonellus Messanens*; of the same year, and with the same signature, is the 'Crucifixion' at the Antwerp Gallery, in which picture a slight tinge of Carpaccio's influence on the Messinian is very visible to me

"If Antonello brought with him to Venice the so-called mystery of the new Van Eyck method, he must nevertheless have felt himself, as an artist, occupying a subordinate position as compared with the brothers Bellini, the Vivarini, and even Carpaccio. The productions of his later years make it evident to me that Antonello gradually formed himself by studying the works and seeking the society of the great Venetian masters, till he reached that degree of perfection (especially in the rendering of form and in linear perspective) which we miss in his early *Ecce Homo*'s, and admire in his portraits of 1475, 76, and 78. Up to the last-named year the flesh-colours in Antonello's pictures still retain the ruddy tint of the Flemings,<sup>2</sup> whereas the male portrait of 1478 at the Berlin Gallery (No. 18) has acquired a lighter flesh-colour, similar to that of Giambellino. Amongst the whole of Antonello's portraits, I give the preference to this one at Berlin. In all his other likenesses, both those of his early period and those of the ninth decade (1480—1490), for instance, in the capital Portrait of a Man, now belonging to the lawyer Molino of Genoa, and in that of a man crowned with laurel at the Museo Civico of Milan, Antonello exaggerates the linear perspective of the eye to such a degree that the look of the person represented becomes unnaturally sharp; a thing that also happened to Dürer in his otherwise magnificent portrait of the old shoemaker at Nürnberg.

"To this, his later Venetian period, I would assign, besides the S. Sebastian at Dresden, also the beautiful portrait of a young man at the Berlin Gallery (No. 25), further, a Christ on the Cross (in possession of the late Duca di Castelveccchio at Rome),

<sup>1</sup> An excellent picture of his, representing an "*Ecce Homo*," is in the collection of Mr. F. Cook, Richmond.

<sup>2</sup> So in the male portrait at the Trivulzio house at Milan, of the year 1476, in that of the Borghese Gallery at Rome, and in that of Prince Giovanelli's collection at Venice.

and the totally over-painted S. Sebastian (No. 16), in the Städel Gallery at Frankfort

"It is not likely, however, that from the year 1478 until his death in 1493 Antonello should have contented himself with producing this half-dozen of pictures, mostly small, that are known to us; we may with good reason suppose that other and larger works of his must be in existence, though what corner they may be hidden in, is more than I can say offhand.

"We have seen that the earliest works of Antonello can only be traced back to the year 1464 or 1463 at the farthest, and that those heads of Christ betray the hand of a still very imperfect artist. Now, if the Messinian really came into the world in 1414, as all the historians repeat after Vasari, the question arises, what has become of his early works, unless we are to conclude that he began the study of painting in his fiftieth year! Vasari, after introducing him into the world in 1414, makes him die in 1493 *at the age* (not of seventy-nine, but) *of forty-nine years*. Let us keep to this last item, and Antonello's birth would not have taken place till 1444, which, under all the circumstances, appears the likeliest thing. Gallus, in his 'Annals of Messina,'<sup>1</sup> places the birth of Antonello *about* eleven years before the death of King Alphonso, who died in 1458, therefore about 1447. Let us then suppose that Antonello was born in the beginning of 1445, and died towards the end of 1493.

"According to this calculation, he must have painted the *Salvator Mundi*, at the National Gallery of London, in his twentieth year, an age with which the workmanship of that picture agrees very well. From this point of time to the year 1478, we are able to follow his progress almost year by year. His Italian nature gradually works its way through the Flemish shell in which his first master had encased his hand as well as mind; at length the son of the South stands fully revealed in the portrait of the year 1475 at the Louvre, and that of 1476 in the Trivulzio house at Milan, while the portrait of 1478 (No. 18) in the Berlin Gallery, sets before us the Sicilian modified into a Venetian. And if in this formation and transformation of Antonello as an artist, Giovan Bellini had, of all Venetian painters, obviously the greatest share; yet, on the other hand, as we had occasion to

<sup>1</sup> Hackert, "Memorie dei Pittori Messinesi."

remark in examining the St. Sebastian at the Dresden Gallery, Mantegna's wall-paintings at Padua were also not without influence on his artistic development.<sup>1</sup>

"From the above we may conclude that it was in Venice that Antonello completed his artistic education, which could not well have been the case, had he come there at the age of eight or nine and fifty. I have yet to add that Scardcone, in his 'Antiquitates Patavienses,' as well as Vasari, relates that the Paduan sculptor Andrea Riccio,<sup>2</sup> born in 1440, and an intimate friend of Antonello's, 'deeply lamented his death,'—a grief that probably would not have been so keen at the decease of an old man of eighty.

"And now, lastly, we put the question. Was it really necessary to make an Italian travel to Bruges for a purpose which he could just as well have gained in his own country? Were there not painters enough of the school of Van Eyck in Italy, both at Naples and elsewhere, in the middle of the 15th century? We know that the celebrated Roger van der Weyden himself stayed several years in the Peninsula at that very time. The possibility, then, of Antonello's having acquired the Van Eyck method from some Flemish painter in Italy itself, instead of in the Netherlands, must, I think, be conceded. I ask no more; all the inferences I leave to the discernment of my readers.

"Antonello's activity at Venice during more than twenty years, and the prominent position he had won there as a portrait-painter, could not remain without influence on his own narrower native land. Whoever visits the churches of Messina and of the towns and villages along that eastern coast of Sicily as far as Syracuse, will still find in many of them Madonnas, whether in colours or in marble, that remind him of Antonello as well as Giambellino,

<sup>1</sup> A view radically different from ours, as to Antonello's significance in the development of Italian art, was propounded by the celebrated Baron von Rumohr. In his "Three Journeys to Italy," he says: "Besides the beautiful Van Eycks, the Berlin Gallery has three works by Antonello da Messina. With these our gallery acquired the unique and inestimable advantage of being able to demonstrate that the *Venetian School*, commonly called 'Venetian' and nothing more, I mean that which propagated itself from Antonello to the Bellini and further on, had really derived both the technique of oil painting, and in particular its *Naturalistic tendency*, from these old Netherlanders."

<sup>2</sup> Should be *Antonio Riccio* of Verona.

sometimes also of Cima da Conegliano; and perhaps he will soon be convinced that there can be no talk of a really native 'Messinian School,' any more than of a 'Palermitan.' The paintings of an Antonio<sup>1</sup> and Pietro da Messina, a Maso, an Antonello Saliba, a Salvo d'Antonio, the so-called Francesco Cardillo, and others, as well as the marble statues of the Virgin with the Infant Christ in her arms at the churches of Messina, Taormina, Catania, Syracuse, and other places, have one and all the stamp of the Venetian school; and they give room to the conjecture that all these East Sicilian artists, drawn to Venice by their famous countryman Antonello, may have there received their artistic training, whether as painters or as sculptors.

"And not only did Antonello act powerfully on his own Sicilian countrymen; we also discern his influence in several portraits by painters of Upper Italy—for instance, those of Jacopo de Barbari, Filippo Mazzola, Andrea Solari (portrait of a Venetian Senator at the National Gallery, London).

"The Berlin Catalogue assigns to Antonello da Messina *three* pictures. the 'St. Sebastian' (No. 8), the 'Virgin and Child' (No. 13), and the celebrated portrait of a young man in Venetian costume (No. 18).

"The picture of St. Sebastian bears the inscription on a balustrade: 'ANTONELLUS. MESANEVS' (*sic*). In this painting the workmanship is far too weak in drawing, and much too rough in execution for Antonello; besides, the master *always* signed his name on a label, and spelt Messaneus with a double s. I therefore take this St. Sebastian, as well as the one similar to this at the Town Gallery of Bergamo, to be *pupils' work*. The signature was evidently put on the picture *after* the death of Antonello.

"The second picture, the 'Virgin and Child,' has, in my opinion, also a forged signature, and may very probably be the work of *Pietro da Messina*. The hand of Mary here comes nearer to the form of the hand of Giambellino than that of Pietro's

<sup>1</sup> A picture by Antonio da Messina is in the collection of Mr Francis Cook, Richmond. It represents the Virgin with the Infant Christ standing on her knees; two angels are holding a crown above the Virgin's head. The picture is signed ANTVS DE MESSINA OPVS. The execution of this very feeble production is in the style of Giovanni Bellini.

picture *S. Maria in the Church Formosa, Venice*, both the shape of the legs in the Infant Christ and the head of the Virgin are likewise imitated from Giambellino; but the shape of the ear, with the lobe terminating in a point, the stiff little trees set in rows, and the pale red horizon, appear to me to indicate Pietro rather than any other pupil of Antonello. Be that as it may, the picture seems to me far too weak for a work of the master himself.

"Very fine, on the contrary, is the third little picture, the portrait of a young man (N. 18). In this painting our Messinian is already quite Giambellino-Venetian. The original date, 1478 or 1479, has been changed by a forger into 1445, probably with the view of bringing the picture more into harmony with the supposed date of Antonello's birth, 1414.

"Besides this little picture, I believe that the Berlin Gallery possesses a second portrait by Antonello da Messina. It represents likewise a young man, bears the number 25, and is ascribed in the catalogue to the Venetian school, which I take as another proof of my thesis that the Sicilian at Venice became in time a Venetian. I would place this painting in the decade 1480—90.

"But enough of the Messinian. I am only afraid I have offended many an art-student by the somewhat original view I have taken of this highly-praised master, and my endeavour to assign him a lower position in art-history than he has hitherto occupied in the eyes of the orthodox."

## ALESSO BALDOVINETTI.

[Born 1427—died 1499]

At the end of this biography we are informed that Baldovineti's drawings and writings were found after his death in a coffer. Of these the treatise on the execution of pictures in Mosaic seems to be lost, but another book of his, not mentioned by Vasari, bearing the title "*Ricordi di Alesso Baldovineti*," has of late been rediscovered and published in

1868 by Giovanni Pierotti. It contains numerous references to the pictures executed by the artist, and also notes which illustrate his intercourse with his fellow-artists. In this respect the diary has a value of its own, and enables us thus to establish some facts in art-history, about which we have no other evidence. The first entry, which has the date 1449, is to the effect that the artist gave to Bernardo d'Agabiti de' Ricci a print in brimstone, taken from one of Maso Finiguerra's Niellos, and received in exchange a dagger worth one lira and thirteen soldi. This is the earliest record we possess of Maso Finiguerra, and it is the more valuable because it shows the original value of those prints, a copy of which is valued at present at about £200 or more. Not less instructive are the notes about the incidents connected with his picture representing the Inferno. In 1454 the Marquis Ludovico of Mantua had ordered his agent at Florence, Bocolino, to commission Andrea del Castagno to paint for him a picture of the Inferno. For some reason or other Baldovinetti painted the said picture for payment of 40 lire. Yet it was sent to the Marquis as the work of the artist who had originally been commissioned. In 1463 he painted a Madonna picture, to be placed on an altar, for Giuliano da Majano. For the same he drew a legendary scene of the life of St. Reparata, and coloured a holy family. For these works Giuliano gave him artist's materials which he had for sale. Transactions like these may have been not uncommon with the artists of the time. They give the art-critic, at all events, a warning not to depend too much on documents when disputes about the authenticity of pictures arise.

*P. 65†*

The pictures in the chapel of San Egidio are not mentioned by Baldovinetti in his "Ricordi," nor is his name to be found in connection with them in the account books of Santa Maria Nuova, except under the date 1460, when his name is entered as having received eight gold florins for some figures, placed round the high altar.

*P. 65†*

Lorenzo di Benvenuto Volpaja was born at Florence in 1446. At first he did simple carpenter's work, but by his singular

capacities he soon raised himself above that profession and became a most celebrated mechanician and engineer. Thus he composed that complicated clock, of which Vasari speaks, but which we should term a planisphere, since it showed not only the movements of the sun, the moon, and the planets, but also the phases of the moon, and the eclipses of the sun, and of the moon. This planisphere is not the one in the Florentine Museum of Natural History, to which the note in the translation refers, this having been constructed a hundred years later. Lorenzo had the public clocks in charge for a long time. He died in 1512.

*P. 66*

It appears from the artist's "*Ricordi*," that in April, 1470, he was commissioned to paint the altar-piece of the church Santa Trinità, which had to represent the Holy Trinity, San Benedict, San Giovanni Gualberto, and some angels. It was completed in February, 1472, and cost eighty-nine gold florins. The frescoes in the same church were ordered in July, 1471, and had to be finished in five years, for payment of 200 gold florins. But he seems to have bestowed much more time upon them. When, in 1497, Pietro Perugino, Benozzo Gozzoli, and Cosimo Roselli were called upon to estimate the work, they valued it at 1000 gold florins.

*P. 66†*

Lanzi's statement about the bad condition of this picture is no doubt an exaggerated one. All that Vasari says about it can still be verified on the spot. There is, besides an extensive landscape in the background, which has all the characteristics of treatment on which Vasari speaks in the foregoing passage. Baldovinetti does not mention it in his "*Ricordi*," but it appears from documents that in May, 1460, he was commissioned to paint the Annunciation for a payment of twenty florins. In 1462 he was still at work there.

*P. 68\**

The portrait of the artist painted by himself in fresco—a head seen full face—is in the collection of Senatore Morelli at Milan.



## P. 68†

Among the books of the Hospital of San Paolo which are at present in the Florentine state archives, there is one bearing the title "Libro dello Spedale de' Frati Pinzocheri del terzo ordine di San Francesco," wherein the following entry has been found: "Alesso di Baldovinetto has bequeathed to our hospital this day the 23rd of March, 1499, all his property, with the obligation that the hospital is to maintain Mea, his servant, as long as she lives. Attested by Ser Piero di Leonardo da Vinci, public notary of Florence. Alesso died on the last day of August, 1499, and was buried in San Lorenzo in his tomb, and thus the hospital became his heirloom. May God pardon him his sins."

## P. 68†

Graffione's Christian name was Giovanni. He was born in 1455, and died in 1527. Before entering the studio of Baldovinetto (with whom he was staying in 1485), he was initiated in the art of painting by Piero di Lorenzo Zuccheri.

## VELLANO OF PADUA.

[Born about 1430—died about 1492.]

## P. 70†

The artist's Christian name was Bartolommeo; Bellano or Vellano was his family name.

## P. 71†

No documents have as yet been found which prove the artist's stay at Rome in the service of Pope Paul II. (See E. Müntz, "Les Arts à la Cour des Papes," ii., pp. 29-30.)

## P. 72\*

The statue of Pope Paul II., at Perugia, was erected in 1467, at a nominal cost of 1000 florins with the following inscription at the foot of it:

HOC BELLANVS OPVS PATAVVS CONFLAVIT HABENTI

INTERREIS PAOLO MAXIMA JVRA DEI.

On the left was the date, MCCCCLXVII die x. mensis octobris; D. Paulo II, Pont Max. ob aequat. P. Aug. Perus. Only half of the sum named above was spent in the execution of the work. Mariano d'Antonio and Angelo di Baldassare, two painters of Perugia, had been commissioned to gild some ornaments of the statue, which in 1798 was removed from its public place, and soon afterwards was melted down, the metal being used for the coming of bajocchi.

*P. 73\**

It is to be noted that the Anonymus of Morelli, in speaking of the tomb of Roccabonella, says that Andrea Riccio executed it about the year 1492, when Bellano had died (see Frizzoni, "Notizia d'opere di disegno," Bologna, 1884, p. 30). We may therefore conclude that Bellano died at the age of sixty-two, and that the figure ninety-two, as given by Vasari, is a misprint.

FRA FILIPPO LIPPI.

[Born 1406 (?)—died 1469.]

The circumstances of this artist's private life have, on the whole, very little to do with his art, nor dare we say that the investigations about its details tend to reveal to us the secrets of its style. However, the romantic story which Vasari tells us in these pages is too exciting not to arouse the suspicion that little in it may stand the test of documentary evidence. In the interest of clearing up all doubts in this matter, Signor Gaetano Milanesi has of late undertaken to bring together all the documents in which the artist is named, and he has thus been enabled to re-write the whole life, the data of which may be summed up in the following brief account. The date of his birth is most probably the year 1406, not 1402 as Vasari has it in his first edition, nor 1412 as we read in his second edition. When about eight years old he was sent to the convent Del Carmine, where he received the ordinary monastic

instruction. At the age of fifteen he became a novice, and in 1421 the holy orders were solemnly bestowed upon him. The young friar seems to have studied painting not only from the works of Masaccio, but also under the direction of this master, who was at work in the church of the same monastery until his death, which occurred in 1428. In 1430 and 1431 the account books of the monastery distinguish the friar's name by adding the word "painter." After the last-named year his name entirely disappears from the books. Apparently he left the monastery in order to devote himself entirely to painting. Vasari says (p. 75) that, in doing so, he "threw off the clerical habit," but this is improbable, since he continued to be on good terms with the friars of Del Carmine. Probably he left the monastery with the approbation of his superiors. Milanese doubts Vasari's story about the artist's visit to the March of Ancona, and his captivity in North Africa, but the reasons he adduces are not convincing. It is not likely that from 1432 until 1439 he lived in Tuscany continuously, the years 1434 and 1437 being the only dates at which he can be proved to have received commissions at home. In the same year, 1434, he was also at Padua. (See vol. ii., p. 79†.)

The biographer's statements about the artist's occupations during the years 1440 and 1452, do not call for special comment. At that time he received numerous commissions for pictures in and near Florence. Documents inform us that in 1442 by a papal bull he became appointed rector and abbot for life of the parochial church of San Quirica a Legnaja, near Florence. Soon after the year 1452, he settled at Prato, where he bought a house, staying therein until about 1463. He seems to have settled at Prato soon after the year 1452, on account of the extensive wall-paintings which he had been commissioned to paint there. In 1456, when fifty years old, he became the chaplain of the monastery of Santa Margherita, where he fell in love with one of the nuns, Lucrezia Buti, born in 1435, who had been forced to become a nun in 1451, after the death of her father. The nun served the artist as a model for the figure of the Virgin in a picture. This seems to have given her an opportunity of revealing to the artist her intention of escaping from involuntary captivity. On the feast of the Cintola, the renowned relic of Prato Cathedral, Fra Filippo succeeded in bringing her to his house,

where she gave birth to a son, Filippo, or Filippino, the renowned painter (1457). Spinetta Buti, the sister of Lucrezia (born 1434), with other nuns, followed the example given them by Lucrezia, and fled from the monastery, but in 1459 all had to return and to re-enter the noviciate. In 1461 there were before the magistrate new accusations against Fra Filippo and others for their disorderly intimacy with the nuns of Santa Margherita. But before the end of the same year Pope Pius II., on the recommendation of Cosimo de' Medici, granted him a dispensation, recognizing thereby the friar and the nun as a married couple. Vasari unduly brings against the artist the charge that he, "desiring to retain the power of living after his own fashion, and of indulging his love of pleasure as might seem good to him, did not accept the pope's offer." (Vol. ii. p. 86.) The truth is that he accepted it, and Lucrezia continued to live in his house, where, in 1465, she was delivered of a daughter, named Alessandra. The Pope's dispensation from ecclesiastical duties caused him the loss of the income derived from them, and he became thus forced to depend entirely on his profession as a painter. Having often been pressed to complete the wall-paintings in the Cathedral, begun eight years before, he devoted himself, in 1463, entirely to this work, and finished it two years later. In 1466 he left for Spoleto, where, on the recommendation of Piero de' Medici, he had been commissioned to decorate the choir of the cathedral with frescoes; and there he died three years later, on October 8, 1469, by poison, as Vasari states, or perhaps a natural death.

#### P. 76

The picture for King Alphonso I., of Naples, was painted in Florence, in 1456; it seems to have been sent to the king as a present from Giovanni di Cosimo de' Medici.

#### P. 77\*

These two pictures are now in the National Gallery, London (Nos 666 and 667). They have the form of lunettes, and are marked with the crest of the Medici, three feathers tied together in a ring. In the picture of the seven saints, St. John is seated between St. Cosmas and St. Damianus, the tutelary saints of the Medici family. A reproduction of this picture in photogravure

is given in "Italian Art at the National Gallery" by J. P. Richter, London, 1883.

*P. 77§*

Fra Filippo has treated the subject of the Annunciation in several pictures, one is in the National Gallery, London (see foregoing note), others are at the Doria Gallery, Rome, at the Church of San Lorenzo, Florence, and in the Munich Gallery. (See GIOV Morelli's "Italian Masters in German Galleries," London, 1883, p. 71.) The picture of the vision of St. Bernard, painted for the palace of the Signoria, is now in the National Gallery, London (No. 248). The saint is here represented writing at a desk on the left. The Virgin, surrounded by three angels, appears opposite to him, and the heads of the monks are in the background. The figures are represented half-length, and smaller than life-size. A document informs us, that on the 16th of May, 1447, Fra Filippo received 40 lire, "for having painted the figure of the Virgin and of St. Bernard, to be placed above the door of the Cancelleria of the Palazzo de' Signori."

*P. 78\**

The picture of the Baldi and Lombardi Collection is now in the National Gallery (No. 586), where it is erroneously ascribed to Filippo Lippi. It is an inferior work of the school of the artist. The picture for the sacristy of Santo Spirito is a different one. It is now in the Louvre, No. 221, and was painted in 1436 for a payment of 40 florins.

*P. 79†*

Gonzati, in his publication "La Basilica di Sant' Antonio di Padova," vol. i. p. xxi, has published a document showing that in 1434 he was staying at Padova: "Fra Filippo da Florentia che adorna lo tabernacolo delle reliquie—per onze 11 de azzurro," etc.

*P. 79‡*

The picture of the Nativity now in the Louvre (No. 220) cannot be the one here described by Vasari, it being by a different hand, perhaps by Grafione. Probably the picture No. 9 in the gallery of Prato, may be indicated here, as Milanesi suggests. It represents the Virgin, who gives her girdle to Saint Thomas

On her right are the Saints Gregory and Margherite, the tutelary saint of the monastery, who presents to the Virgin a kneeling nun, probably the portrait of the abbess de' Bovacchiesi, who ordered the picture. On the left are St. Augustin—the monastery of St. Margherite professed the rule of this saint—and Tobias with the Angel.

*P. 83†*

There are two pictures of the Virgin with the Infant Christ in the Berlin Gallery, No. 58 and No. 69. None of them corresponds with the description of the subject here given by Vasari, nor does the New Catalogue of the Berlin Gallery by Dr. Meyer and Dr. Bode undertake to identify the pictures.

c c *P. 83¶*

The small picture of St. Augustin in the Uffizi Gallery, ascribed to Filippo Lippi, is apparently the work of Sandro Botticelli.

*P. 84\**

In February, 1451, he was commissioned by Antonio del Branca, of Perugia, living at Florence, to paint a picture for the church of San Domenico, at Perugia, but payment was refused after the completion of the work, in September of the same year, because Del Branco charged the painter before the Florentine Tribunal for having produced a picture not worth the 70 gold florins agreed upon, and, moreover, for having entrusted another artist with the execution of the picture. The dispute must at the time have been settled in some way, since Vasari saw the picture in Perugia in the church for which it had been destined. It is not known what has since become of it. At that time the artist does not seem to have visited Perugia. But he certainly went there in 1461, when he had to value some paintings by Benedetto Buonfigli.

*P. 84†*

Fra Diamante was born about the year 1430, at Terranova, near Florence, and entered at an early age the Monastery Del Carmine at Prato. He became the scholar of Fra Filippo, and assisted him in the wall-paintings of the Cathedral of Prato, but for some unknown reason left the work in 1463, and was detained

in prison at Florence. When freed not very long afterwards he left the Carmelite order, and took the habit of the monks of San Giovan Gualberto. In 1466, he was made a chaplain of the monastery of Santa Margherita at Prato, in succession to Fra Filippo. After having returned from Spoleto, where he worked in common with his master, and completed the work which he had left unfinished, he seems to have settled in Florence, since his name is entered there in 1472 as a member of the guild of St. Luke (the painters' guild). Of the many works he had executed at Prato, nothing but a few defaced fragments of a wall-painting in the town hall, executed in 1470, has come down to us, and we possess, at the present day, no authenticated panel pictures of his.

*P. 84§*

Jacopo del Sellajo was born at Florence, in 1442, and died there in 1493. His son, Arcangelo (born 1478, died 1531) was also a painter.

*P. 87\**

There are no drawings by Fra Filippo in the British Museum. They are exceedingly scarce.

PAOLO ROMANO.

Paolo di Mariano, the Roman sculptor, lived at the time of Pope Pius II. and Paul II. By order of the first-named Pope, he executed, in 1461, in company with Isaia, of Pisa, the tabernacle for the head of St. Andrew; and in the following year the statues of St. Peter and St. Paul and the Pope's portrait to be placed above the new entrance of the apostolic palace. In 1463 he executed with other artists the marble pulpit serving for the Pope's benedictions at St. Peter's. For Pope Paul II. he executed, in 1467, the sepulchral monument of Cardinal Lodovico Scarampi Mezzarota and the altar of the church of St. Agnese, outside Rome. He was also engaged on the sculptures on the triumphal arch of the Castello Nuovo at Naples.

## P. 89\*

Niccolò della Guardia and Pietro Paolo da Todi were goldsmiths, and not sculptors, nor are they mentioned by Filarete as having been pupils of Paolo. Vasari's statement as to the sepulchral monument of Pope Pius III. is an apparent anachronism. According to the original contract for this monument, published by Enea Piccolomini ("Alcuni documenti inediti intorno a Pio II. ed a Pio III.," Siena, 1871), the Florentine sculptors Francesco di Giovanni and Bastiano di Francesco received the commission for the monument of Pope Pius III. (about the year 1505).

## CHIMENTI CAMICIA

Chimenti di Leonardo Camicia, a carpenter, was born in 1431. In 1480, he was staying in Hungary. The date of his death is not known, but he was still living in 1505.

## BACCIO PONTELLI.

Baccio di Fino di Ventura de Puntellis, or Pontelli (not Puntelli, as Vasari has it), is the artist's proper name. He was born at Florence in 1450, where he studied architecture under Francione. About the year 1471 he went to Pisa and stayed there until the year 1479, when he went to Urbino. At Pisa he had chiefly been occupied with wood-work for the Duomo. The nature of his engagements at Urbino is unknown. But when leaving the residence of the Duke Federigo after his death, in 1482, for Rome, Pope Sixtus IV. appointed him at once inspector of the fortifications. In 1483 he had to superintend the works executed by Giovannino de' Dolci at Civita Vecchia, and in the following year he had to reconstruct the citadel of that place. These are the only facts made known to us by documents referring to Pontelli's stay at Rome, in the time of Pope Sixtus IV. On the other hand, it is evident that the chief works attributed to him by Vasari were



executed by other artists some time before Pontelli arrived at Rome. The Library of the Vatican was the work of different architects. The Sixtine Chapel is the work of Giovannino de' Dolci. The same architect seems to have had in charge the reconstruction of the Church of Santi Apostoli. (See E Muntz, "Les Arts à la cour des Papes," vol. iii). During the reign of Pope Innocent VIII, Pontelli held the office of commissioner of all the fortifications in the Marca. He is last heard of in 1492. His sepulchral monument is at Urbino.

### ANDREA DEL CASTAGNO.

[Born 1390 ?—died 1457.]

### DOMENICO VENEZIANO

[Born in the first decade of the fifteenth century—died 1461.]

#### *P. 95||*

The wall-paintings at Legnara have of late been removed to the Museo Nazionale at Florence. They have been restored to a great extent.

#### *Pp 96-97*

The two saints whom Andrea depicted in the chapel of the Cavalcanti family in the church of S. Croce, seem to have perished. On the walls of that church, near the chapel of the Cavalcanti, there are two fresco paintings of the said saints, and it is generally stated that they are the work of Andrea del Castagno, but it is to be observed that they are different in style from his genuine works. They have, in fact, all the characteristics of the style of Alesso Baldovinetti.

#### *P. 98\**

The pictures ascribed to Andrea del Castagno in the Gallery of the Academy of Fine Arts at Florence are the work of later artists.

*P. 98†*

Andrea depicted Niccolò da Tolentino on horseback in 1456, and was paid for it twenty-four gold florins. In 1444 he made the design for one of the coloured circular windows on the cupola, and in the following year the angel-boys in imitation of bronze work above the organ.

*P. 98†*

The picture of the Last Supper in the Refectory of Santa Maria Nuova was executed in the year of the artist's death. Vasari does not mention the Last Supper he painted in the monastery of Sant' Apollonia, which is still in existence.

*P. 103\**

Since it is proved by documents that Domenico Veneziano outlived Andrea del Castagno, we need not enter into the details of Vasari's fictitious tale about the murder of the former. Very little is known about Domenico's life. He settled at Florence in 1438. The only authenticated picture of his, now in the Uffizi (No. 1305) with the signature *OPVS DOMINICI DE VENETIIS*, is not painted in oil, but in tempera. It was formerly in Santa Lucia de' Magnoli. (See vol. ii., p. 100, note\*.) The two painters did not collaborate in Santa Maria Nuova as Vasari states. (Vol. ii., pp. 100 and 101.) Andrea set to work there in 1451, whereas Domenico was engaged from 1439 until 1445. Vasari's statement about Domenico Veneziano having been murdered by his friend may have been derived from a confused tradition. Indeed, in 1443 there was murdered at Florence an artist by the name of Domenico di Matteo, of whom we know nothing else.

*P. 104†*

Andrea had been commissioned by the Signoria to paint Rinaldo degli Albizzi (when declared a rebel and exiled in 1434), and his adherents, as hanging head downwards. These were not, however, the members of the Pazzi conspiracy, which occurred after his death in 1478, when Botticelli received a similar commission.

## P. 105.

Jacopo del Corso (degli Adimari) is probably identical with ~~Jacopo del Pace~~<sup>Jacopo del Pace</sup>. Marchino is also called Marco del Buono (born 1402—died 1489). Giovanni da Rovezzano stands for Giovanni di Francesco del Cervelliera, a painter and illuminator, who died in 1459. Piero del Pollajuolo's life is given later on.

## GENTILE DA FABRIANO.

[Born 1370 ?—died about 1450 ]

## VITTORE PISANO, called PISANELLO.

[Born 1380 ?—died 1456.]

It seems to be Vasari's axiom that most of the great artists of Northern Italy, about whose artistic education he knew little or nothing, must have been initiated into the art of painting in Tuscany, his native country. He would have us believe that Pisanello was a scholar of Andrea del Castagno. Modern researches, however, have conclusively demonstrated that there were not a few independent schools of painting throughout the country. Among these the school of Verona held a very prominent position. This town still possesses an unusually large number of paintings executed during the fourteenth and the following centuries, illustrating very plainly the development and growth of the native school. In taking this point of view, when studying the works of Pisanello at Verona, amidst those of his contemporaries and immediate predecessors, we can hardly deny that the style of this artist is in close affinity with the one of his great predecessor, Altichieri. We need not add that the hypothesis of Pisanello having been taught painting by Andrea del Castagno, is the more absurd because this Florentine artist was the younger by about ten years. Vasari's account of the artist, however interesting, is very incomplete. According to him, Pisanello visited Florence in his early years. Messrs. Crowe and Cavalcaselle and others suppose that he was a pupil of some illuminator in the style of Lorenzo Monaco. The

catalogue of the National Gallery seems to adhere to the opinion that he was educated by Domenico Veneziano. Recently Commendatore Morelli has pointed out, that Paolo Uccelli might have been Pisano's master. It is known that Uccelli had been at work at Padua, close to Verona, and whoever has had an opportunity of studying Pisano's numberless drawings of animals, will be reminded of what Vasari says about similar inclinations of his supposed Florentine master (See vol. i., p. 353.) We do not know at what time Paolo Uccelli went to Padua, but since he is known to have been about fourteen years younger than Pisano, we may safely assume that the Veronese artist influenced the Florentine, and imparted to him that peculiar taste for the representation of animal life.

P. 106\*

Pisano was at Rome during the years 1431 and 1432, and not in his youth Bartolommeo Facio, who wrote in 1456. says ("De Viri Illustribus") "Pisanello completed those historical paintings in the church of Saint John which Gentile had left unfinished." Gentile is known to have worked there in 1427. Facio mentions also wall-paintings by Pisano in the Doge's Palace at Venice, and in the palace of Mantua.

P. 107||

"The school of Fabriano attained its celebrity not so much through Alecretto Nuzi as through his eminent pupil Gentile da Fabriano. It was before his wall-paintings in St. Giovanni in Laterano at Rome (in which, it is true, his fellow-workman, the great Pisanello of Verona had also a hand) that Roger van der Weyden in 1450 is said to have hazarded the remark that Gentile appeared to him the most excellent painter in all Italy. These wall-paintings, unfortunately, have been destroyed, like his other frescoes, including those in the Sacellum of Pandolfo Malatesta at Brescia of about the year 1418, his paintings in the Doge's Palace at Venice (1420), and those in the cathedral of Orvieto (1425-1426). Only a few small panel-pictures by this master are preserved, of which the best-known are the 'Apotheosis of Mary with the Saints Francis, Jerome, Magdalen, and Dominic' in the Brera Gallery, Milan, and a

small 'Madonna' in the Town Gallery of Perugia, and the two at Florence, in the church of S. Niccolò and at the Academy. This last picture, the 'Adoration of the Kings,' is, no doubt, the best among them, and has also been praised by art-historians above its due. Compared with his great contemporaries, Fra Angelico, Ghiberti, Masaccio, Pisanello, I think a subordinate place is all that of right belongs to Gentile as an artist" (G. Morelli, "Italian Masters in German Galleries," p. 256)

*P. 110<sup>d</sup>*

Only two panel-pictures by Pisano are at present known. The portrait of Leonello d'Este—a bust, in the collection of Commendatore Morelli at Milan, and the picture with the figures of St. George and St. Anthony the Abbot, mentioned in the foot-note as being in the Costabili Gallery at Ferrara. It was bought there by Sir Charles Eastlake, the late Director of the National Gallery, after whose death Lady Eastlake presented it to the Gallery.

*P. 111*

About the medals by Vittore Pisano, see Julius Friedländer, "Die Italienischen Schaumünzen der fünfzehnten Jahrhunderts" (1430-1530), Berlin, 1882; A. Armand, "Les Médailleurs Italiens," Paris, 1879; Aloiss Heiss, "Les Médailleurs de la Renaissance," Paris, 1881. See also, "A Guide to the Italian Medals exhibited in the King's Library, British Museum," London, 1881.

The large collection of drawings by Pisanello in the Louvre, where they are kept in a volume, called the Codex Vallardi, was formerly ascribed to Leonardo da Vinci.

PESELLO.

[Born 1367—died 1446.]

## FRANCESCO PESELLI.

[Born 1422—died 1457.]

The lives of these two artists have been somewhat confused by Vasari, who ascribes indiscriminately works by the younger to the elder of the two. It is quite evident from the date of Pesello's birth that he must have been a follower of the school of Giotto. The anachronism in the statement that he was a scholar of Andrea del Castagno need hardly be pointed out. Whenever his name occurs in documents, it is connected with inferior works. At the present day we can trace none of them.

The younger Pesello appears in his pictures as an artist who followed the style of Fra Filippo Lippi, and whose merits were very great. He was not the son of the elder Pesello, but his nephew.

*P. 114\**

The picture here mentioned is stated by Messrs. Crowe and Cavalcaselle to be the one now in the Uffizi, No. 26. As Morelli has pointed out ("Italian Masters in German Galleries," p. 343), it is, on the contrary, an unmistakable work of Cosimo Roselli's, painted about the year 1480.

*P. 114†*

The predella in the Buonarroti Gallery may be considered to be the earliest known work by Francesco Peselli.

*P. 114||*

The large picture of the Trinity by Francesco Pesello is now in the National Gallery, London, No. 727.

## BENOZZO GOZZOLI.

[Born 1420—died 1498.]

*P. 116\**

Gozzoli is mentioned in Florentine documents as having been

engaged by Ghiberti, in 1444, for a term of three years to assist him in the execution of the second bronze door of the baptistery. The yearly salary was to be progressive, from sixty to eighty florins. We may conclude from this, that Gozzoli was a goldsmith before he became a painter. He was with Fra Angelico in Rome, and when this painter went to Orvieto, in 1447, he took Gozzoli with him.

*P. 116†*

This work of the master, representing the Virgin and Child, with six saints and some angels, is now in the National Gallery, London, No. 283. A document relating to this altar-piece informs us that in the year 1461, at which time the artist was forty-one years of age, he was commissioned to paint it for the Brotherhood of San Marco at Florence.\* By the contract he was specially directed to make the figure of the Virgin similar in mode, form, and ornaments to the Virgin enthroned in a picture by Fra Giovanni da Fiesole in the church of San Marco. It is also directed "that the said Benozzo, shall, at his own expense, prepare with gesso, and diligently gild the said panel throughout, both as regards figures and ornaments; and that no other painters shall be allowed to take part in the execution of the said picture, either in the predella, or in any portions of the same."

*P. 119‡*

The picture from the Duomo of Pisa is at present No. 199 in the Louvre Gallery, where it is called "*Le Triomphe de Saint Thomas d'Aquin.*"

*P. 120||*

There are two excellent pictures by Melozzo (born 1438—died 1494) in the National Gallery, London (Nos. 755 and 756). They form part of a series executed for the Duke of Urbino, and were probably destined for the library of his castle. They represent allegoric figures of the Arts, seated on a throne, with a kneeling prince on the steps. Two other pictures of the series are in Berlin and at Rome. Like his countryman Bramante, Melozzo, who was also an architect, chiefly devoted himself to paintings by which the effect of architectural works was to be enhanced. The number

of panel pictures by his hand is therefore exceedingly small. Their intrinsic merit, so conspicuous in the two at the National Gallery, cannot be overrated, if we remember that he was only seven years younger than Mantegna. Nothing is known of his artistic education.

*P. 121*

The date on the Latin inscription indicates, not the artist's death, but the time when the people of Pisa bestowed on him the honour of erecting his tomb in the Campo Santo.

*P. 121\**

Zanobi Machiavelli, the son of Jacopo di Piero, was born in 1418, and died in 1479. A signed picture by him is in the National Gallery at Dublin.

FRANCESCO DI GIORGIO.

[Born 1439—died 1502.]

*P. 122\**

Vasari asserts that this artist "did not work for the sake of gain, but for his own pleasure," whereas Francesco says himself in his *Trattato*: "I did not devote myself to what I felt inclined by nature, but more than once I felt compelled to exercise inferior, *i.e.*, mechanical arts, with the hope of securing me thus the necessities of daily life, using thereby less strain of the mind than of the body."

*P. 123\**

A copy of Francesco's *Trattato*, with a few marginal notes by Leonardo da Vinci, is in the library of Lord Ashburnham. He had gone to Milan in 1490, whence both artists undertook a journey to Pavia for the purpose of passing their opinion about the proposed reconstruction of the cathedral.



## LORENZO VECCHIETTA.

[Born 1412—died 1480.]

*P. 125†*

The only snare which Il Vecchietta really had in the decorative bronze work on the baptismal font appears to have been the restoration of a foot on one of the angel boys executed by Donatello. Vasari does not mention that Il Vecchietta worked also as a silversmith for the Cathedral of Siena during the years 1474 and 1478, when he had to execute the figures of four saints.

*P. 125||*

A facsimile reproduction of the statue of Marminus Socinus is to be seen in South Kensington Museum. The original at Florence has of late been transferred from the Uffizi Gallery to the Museo Nazionale.

## GALASSO GALASSI.

*P. 127†*

In the Town Gallery of Ferrara there is a picture on panel, representing the Trinity, which dates from the first half of the fifteenth century, and is signed with the initials G. G. (No. 54). "If this rude production really belongs to Galasso Galassi, to whom it is there ascribed, there must have been two Ferrarese painters of that name: the one just mentioned, who, according to Vasari, painted in the church of Mezzaratta, near Bologna, in 1404, and (2) a younger Galasso Galassi, born in 1438, as Vasari likewise informs us, to whom are attributed the two Saints, Peter and John the Baptist, painted on panel, in one of the subterranean chapels of San Stefano at Bologna. On one of these pictures is seen a similar G. G. The St. Apollonia at the Bologna Pinacothec, there ascribed to Marco Zoppo (which is also accepted by Messrs. Crowe and Cavalcaselle i., 349, 4), appears to me to

be painted by this latter Galassi." G. Morelli, "Italian Masters in German Galleries," p. 104.

*P. 127†*

About Cosimo Tura, called Cosmè, see L. N. Citadella, "Ricordi e documenti intorno alla vita di Cosimo di Tura, detto Cosmè," Ferrara, 1869.

ANTONIO ROSSELLINO.

[Born 1427—died about 1479.]

*P. 128†*

G. Milanesi supposes that the fountain by Antonio Rossellino, formerly in the Medici Palace, is the one which has been transferred to the Villa di Castello.

*P. 129\**

The artist received the commission for this monument in 1461, for payment of 425 gold florins

*P. 129†*

The monument for the wife of the Duke of Amalfi was not completed by Antonio Rossellino, he having died when working at it. It stands in the Piccolomini chapel in the church of S. Anna de' Lombardi, also called Mont Oliveto.

*P. 130†*

The two busts by Antonio Rossellino have been transferred from the Uffizi to the Museo Nazionale of Florence. Another original work of the master, the bust of Giovanni da San Miniato, a physician, is in the South Kensington Museum.

BERNARDO ROSSELLINO.

[Born 1409—died 1461.]

*Pp. 132—133.*

In 1453, Bernardo Rossellino superintended the works executed

at the church of San Stefano Rotondo These are the only works of his, about which documents are still in existence.

## DESIDERIO DA SETTIGNANO.

[Born 1428—died 1464.]

### *P. 135*

There can be no doubt that the artist was born, not at Florence but at Settignano. He was the son of Bartolommeo di Francesco, a mason.

### *P. 137§*

The portrait bust of Marietta degli Strozzi has of late been added to the Louvre Collections at Paris.

## MINO DA FIESOLE.

[Born 1431—died 1484.]

### *Pp. 140-41*

It is uncertain whether this artist, whose correct name was Mino di Giovanni di Mino, came from Fiesole, as one document has it, or from Poppi, a large village in the Casentino, as is stated in another. According to Vasari, he was a pupil of Desiderio da Settignano, but this we can hardly believe to be true, since that sculptor was the elder by only two or three years. They may have been fellow-pupils, or worked in company for some time.

### *P. 142§*

Other works of the artist at Rome are:—A tabernacle in the church of S. Maria in Trastevere, bearing the signature “OPVS MINI”; a relief representing the Virgin, on the sepulchral monument of Cristoforo della Rovere, in the church of S. Maria del Popolo; a similar representation on the monument of Pietro Riario, in the church of Santi Apostoli; and a relief with the

representation of the Day of Judgment, in the cloister of Sant Agostino (See Burckhardt's "Cicerone," edited by Dr. Bode.)

*P. 144\**

The monument of Count Hugo, the son of the Marquess Humbert of Magdeburg, was ordered in 1469. In 1471 new stipulations were made, according to which the payment was to be one thousand six hundred lire, and that Mino was to complete the work within eighteen months. The work was finished after a considerable delay. Moreover, the artist had departed from the original plan by adding a balustrade in marble, and some parts had been executed in marble instead of *macigno*; thus under date of January 4, 1481, the payment was raised to one thousand seven hundred and seventy-seven florins fourteen soldi and six denari.

*P. 145†*

These two portrait busts are now in the Museo Nazionale.

*P. 146†*

The artist's tombstone is in the church of S. Maria, in Campo. It bears the following inscription: "Julianus Mini sculptoris hic jacet primus et genitus. Obijt Ann. MCCCCXLVI."

LORENZO COSTA.

[Born 1460—died 1535]

*P. 147\**

The statement that Costa went to Florence to study painting there may be dismissed as a fable. I need hardly to point out the anachronism in the statement that Filippo Lippi and Gozzoli were his masters. Costa was probably a pupil of Cosimo Tura, a distinguished artist, about whom Vasari seems to have possessed very scanty information. (See vol. i., p. 326, and vol. ii., p. 127.)

*P. 148†*

Lorenzo Costa had moved from Ferrara to Bologna as early as the year 1483. It is generally stated, that Francia may possibly

have learned from him simply the technique of painting, but that no sooner was he master of the brush than he reacted with overpowering effect on Costa. Any unprejudiced student who compares the two standard works by Lorenzo Costa in the Berlin Gallery, painted in the first years of the sixteenth century, with his great tempera pictures of 1488 in the Bentivoglio Chapel (Church S. Jacopo Maggiore), will hardly be able to dispute that one and the same character looks out from all these pictures, though spread over a period of some sixteen years. In St. Cecilia's Chapel (S. Jacopo Maggiore at Bologna), where both painters worked together in 1505-1506, the beholder of those splendid frescoes is left in doubt whether Costa was more indebted to Francia, or he to Costa. (See G. Morelli's "Italian Masters in German Galleries," pp. 233, 234.)

#### *P. 150\**

The municipal vanity of the Bolognese went so far, that some of their local writers, in speaking of the great altar-piece, now in the choir of S. Giovanni in Monte at Bologna, while they could not question the execution of it by Costa, felt bound nevertheless to claim the invention and drawing for their own Francia. This statement has even been repeated by the Florentine editors of Vasari (Ed. Lemonnier, iv. 243, 2) ; which is the less excusable in them, as there exists in their own city, among the collection of drawings at the Uffizi, the pen-and-ink sketch for that very painting, though, indeed, under the false name of Filippino Lippi. (Photographed by Philpot in Florence, No. 763.) (Morelli, pp. 234, 235.)

#### *P. 151\**

In the National Gallery, London, there is an altar-piece, dated 1505 (No. 628), by Costa. In the British Museum is a fine pen-drawing by him representing four female figures.

#### *P. 151†*

Mazzolini was the son, not of Mazzuoli, but of Giovanni di Maestro Querino. He was born about the year 1481, and died about the year 1530.

#### *P. 151||*

A replica of this picture is in the collection of Lord Northbrook.

## ERCOLE FERRARESE.

[Born about 1463—died 1513.]

*P. 152\**

There were two Ferrarese artists of the name of Ercole Grandi. One of them, commonly called Ercole Roberti, was the son of a painter Antonio, who is stated to have been already dead in 1479. This Ercole may have been born about the year 1463, in 1513 he is recorded as dead. We possess no authenticated works of this master, nor do we know the name of his master. It could not have been Costa. The younger Ercole Grandi, son of Giulio Cesare, is first mentioned in 1492, as being in the service of the Duke of Ferrara. He was a pupil of Costa and Francia, and died in or before the year 1431. His masterpiece, a Madonna with Saints, is in the National Gallery, London.

*P. 154\**

This picture has been removed from the walls, and was for some time in the Solly collection, whence it came into the possession of the present writer.

*P. 154†*

Two valuable little pictures, Nos. 163 and 164, came to Dresden under the name of Ercole Grandi, from the sacristy of S. Giovanni in Monte at Bologna. As we still find in the same church two works by Francesco Cossa and two by Lorenzo Costa, we must conclude that the pictorial decoration of this church during the last thirty years of the fifteenth century was almost entirely entrusted to the Ferrarese settled at Bologna. If now we examine the interesting figures, full of life and character, in the two pictures before us (Nos. 163, 164), we plainly see, not only the influence of Andrea Mantegna, but also that of Giambellino (about 1460-1465), on the artistic development of young Ercole Roberti.

Vasari says that the three small pictures painted by Ercole Grandi formed the base or predella of the chief altar-piece of that church. If that was the case, he could not possibly have meant, as modern writers state, the great picture by Lorenzo Costa (now set up in the choir of the church), for this painting

cannot have seen the light before the first decade of the sixteenth century, the two predella pictures of the Dresden Gallery being in that case probably some thirty years older. Lami, in his "Giaticola" of the year 1560, says: "E sopra l'altar maggiore sono dipinte doe istorie fate a olio (?) de ma (mano) d'Ercole da Frara (Ferrara), l'una è quando Cristo fù condotto alla croce tra i due ladroni, l'altra quando Cristo fù tradito da Juda. E nel mezzo la Madonna con Cristo morto in braccio." In the year 1749 the Canon Luigi Crespì sold two Predellas with the very same subject, to be taken to Dresden. It is therefore more than probable that the Dresden pictures are the Predellas seen by Lami in 1560. The centre-piece, the Pietà, is in the Royal Institution at Liverpool. (See G. Morelli, "Italian Masters," pp. 109, 110)

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### P. 155†

*Taglia-pietra* means simply sculptor, a word used in some parts of Italia for *scultore* as well as for *scarpellino*. The cognomen of Duka, a native from Modena, was Foscardi.

## JACOPO BELLINI.

[Born about 1400—died about 1464.]

### GENTILE BELLINI.

### GIOVANNI BELLINI.

[Born about 1426—died 1507.] [Born about 1428—died 1516]

### Pp. 149-150

In a Florentine document, dated April 3, 1425, Jacopo Bellini is mentioned thus. "Jacobus Petri pictor de Venetiis, famulus et discipulus magistri Gentilinus pictoris de Fabriano."

At the beginning of the fifteenth century the school of painting of the city of Venice stood far below its school of sculptors. The painters De Flor (Francesco and his son Jacobello), Jacobello de Bonomo, and other picture-makers of even less merit, represented pictorial art at Venice, when Gentile da Fabriano, and his still more important fellow-labourer, the

Veronese Vittor Pisano, called Pisanello, were invited to Venice about the year 1419 with the commission to decorate with paintings one room in the Palazzo Ducale.

The presence of these two eminent artists in the City of the Lagoons gave also a new impulse to its school of painting. Jacopo Bellini became a scholar of Gentile, and when his master had finished his work at Venice, he accompanied him to Florence. During the few years of their stay at Venice, Gentile and Pisanello must not only have instructed Bellini in their art, but their influence on Giambono, and especially on Antonio Vivarini of Murano, also seems to me to be undeniable. (See G. Morrelli, "Italian Masters in German Galleries," pp 356, 357.)

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#### *P. 159†*

Not one of the few pictures by Jacopo Bellini, which have come down to us, is in a good state of preservation. Among these may be mentioned a Crucifixion, painted on canvas, in the Gallery of Verona. It is signed "OPVS IACOPI BELLINI." In the British Museum is the Sketch-book of the artist, who appears here as a very great draughtsman, whose powers Vasari seems to have underrated. The portraits of Petrarca and Laura in the Manfrin Gallery are by no means works of this artist, as stated in the Florentine edition of 1838.

#### *P 159‡*

The early works of Giovanni Bellini are very much like those of Andrea Mantegna, and are not seldom mistaken for works of the latter, who for some time must have been Giovanni Bellini's master. The picture of Christ's Agony in the Garden, No. 726 in the National Gallery, London, one of the earliest works by Giovanni Bellini, was formerly ascribed to Mantegna, by whom there is a similar picture of the same subject in Lord Northbrook's collection. Giovanni here rivals Mantegna in the application of the rules of perspective, of foreshortening, &c., and at the same time he displays his pre-eminent abilities as a colourist. His figures appear to be more lively, more full of motion, and, so to speak, nearer to reality, than those of the great Paduan master. The portrait of the Doge Loredan, also in the National Gallery (No. 189), was painted during the



first years of the sixteenth century, and is not an early work of the artist, as Vasari seems to imply here. For a full account of Bellini's pictures in the National Gallery, with illustrations, see "Italian Art in the National Gallery," by J. P. Richter, London, 1883, pp. 78-80.

*P. 160†*

This picture was destroyed by fire in 1867.

*P. 163†*

It was in the thirties of the fifteenth century that Antonio Vivarini founded the far-famed picture-manufactory of Murano, in which a German, apparently of the school of Cologne, the well-known Joannes Alemannus, found employment about 1440. Joannes Alemannus and Joannes de Murano are no doubt one and the same person. From this art-factory, which provided everything that was needed for the adornment of a church altar, there afterwards came forth the painters Bartolommeo Vivarini, a younger brother of Antonio, Alvise Vivarini, Andrea da Murano, and others. The Berlin Gallery possesses, in the "Adoration of the Kings" (No. 5), by far the most interesting work of Antonio da Murano. It is a painting of his early period, about 1435 to 1440. In this picture, so valuable to art-history, we fail to discover the slightest influence of John Alemannus, a painter surely much overrated by modern writers; but we do see very marked traces of Gentile da Fabriano and Pisanello da Verona. The landscape in the background is altogether in Gentile's manner, and the work is an infallible proof that Antonio must have been *already an accomplished artist* when he founded with John Alemannus the well-known studio at Murano. (See G. Morelli, "Italian Masters in German Galleries," pp. 357, 358.) Bartolommeo Vivarini was the younger brother, and partly a pupil of Antonio. A Madonna picture by this artist is in the National Gallery, London (No. 284). It is signed "OPVS BARTOLOMEI VIVARINI DE MVRANO." Alvise, or Luigi, Vivarini comes in some pictures very near to Giovanni Bellini. The most important picture of his also is in the Berlin Museum (No. 38). It represents a Madonna enthroned with the Child and Saints. His wall-paintings in the Palazzo Ducale, of which Vasari speaks, were begun in 1488.

*P. 166§*

Following Bernasconi, Messrs Crowe and Cavalcaselle ("History of Painting in Northern Italy") count the celebrated engraver Hieronymus Mocetus among the Veronese. But surely the circumstance that in a church at Verona there is a signed picture of Moceto cannot be considered a proof of his being a Veronese. Moceto as an artist is thoroughly Venetian, and I presume that he was born either at Murano or at Venice. All his works prove it. In all probability Alvise Vivarini must have been his master. The large glass window at S Giovanni e Paolo (whose inscription, added only at the beginning of this century, has misled all the writers on art), belongs entirely to Mocetto. (See G Morelli, "Italian Masters in German Galleries," p. 360, note.)

*P. 168\**

A portrait bust of the Sultan Mehemet II., dated 1480, is in the collection of Sir Henry Layard in Venice. The pen-and-ink drawings of a Turk and of a Turkish Lady, both seated, which are in the British Museum, represent some unknown noble persons. A large composition by the same artist, representing the reception of a Venetian Ambassador at the Sultan's Court (painted at Constantinople, according to Boschini), is in the Louvre (No. 113). Some ascribe this picture to Carpaccio, his pupil.

*P. 169†*

This picture contains the portraits of Gentile and of Giovanni Bellini. Waagen's statement (see Note \*, page 170) that these portraits are also to be found in a picture at Berlin is evidently an error.

*P. 171‡*

Jacopo Montagnana, who is not to be mistaken for the well-known artist of Vicenza, Bartolommeo Montagna, was born about the year 1450 at Padua.

*P. 172§*

The picture of the Bacchanal is at Alnwick Castle, in the collection of the Duke of Northumberland. It is signed: "JOANNES BELLINUS UINITUS P MDXIII."

## CECCA.

[Born 1447—died 1488.]

Francesco, known as "La Cecca," and not Il Cecca, as Vasari has it, was the son of Angelo di Giovanni, a currier from San Miniato al Tedesco, who had settled at Florence. After his father's death, in 1460, he was placed with Francione, one of the most celebrated Florentine carpenters and engineers. At the age of twenty-five years he began to work independently, having but little to live upon. After some time he became celebrated, and in 1479 important works were for a first time entrusted to him by the Signoria      • •

## DON BARTOLOMMEO.

[Born 1408 (?)—died 1491 (?).]

The minute researches about the statements in this life, which have been published by G. Milanesi in his "Commentario" to the last edition of Vasari, have made it highly probable that no artist of this name existed at Arezzo in the fifteenth century, and that the works ascribed to him had been produced by different hands.

## GHERARDO.

[Born 1445—died 1497.]

P. 197

Vasari describes the illuminator Gherardo as a man of much ingenuity (*cervello sofisticato*). He had been educated in the school of Angelo Poliziano. Some of his Latin letters are still in existence. (See C. Pini e G. Milanesi, "Scrittura d'artisti.") For some years he held the office of the organist at the church of S. Egidio.

## COSIMO ROSSELLI.

[Born 1439—died 1506.]

*P. 173§*

The picture of the Assumption in the church of Sant Ambrogio has been identified as being the one here mentioned by Vasari, a memorandum of the contract having been discovered of late. According to this the painter was commissioned in 1498 for a payment of forty ducats.

*P. 174†*

The altar-piece in the church of Cestello was painted by Rosselli in 1492, his second picture, in the Gigli chapel, seems to have been painted about the year 1505.

*P. 174§*

The fresco paintings in Sant Ambrogio were executed in 1486 for payment of one hundred and fifty-five gold florins.

*P. 176\**

The large share which Rosselli had in the wall decorations of the Sistine Chapel, he having executed there not less than four pictures, is an evident proof that the Pope much esteemed his productions.

*P. 177\**

Vasari has treated separately the lives of Piero di Cosimo and of Andrea di Cosimo (Feltrini.)

*P. 177||*

Angelo di Domenico di Donnino, a verger, was born in 1466. In 1503 he executed figures of Christ, the Madonna and Saints, in the Palazzo del Podestà. He is last spoken of in 1515, when he painted the altar-piece of the Hospital of Santa Lucia, in company with Domenico di Pietro Aghinetti.

*P. 198\**

Francesco Brini, or del Brina, was born in 1540. The work,

here mentioned by Vasari, was one of his earliest. In 1566, 1570, and 1574 he is again mentioned as having executed paintings. One of them, representing the Adoration of the Magi, signed and dated: "FR. BRINI . P . A . D . MDLXX," is in the Academy of Florence. He died at Pisa in 1599

*P. 199†*

It is not known what has become of Gherardo's picture at Bologna.

*Pp. 199—200*

Attavante, or Vante, the son of Gabbriello di Vante di Francesco di Bartolo, was born in 1452. His splendid illuminations of manuscripts may be seen in various libraries, for instance, in the Laurentiana at Florence, in the Vaticana, in the Cathedrals of Florence and Prato. The date of his death is not known. The last dated work of his is of the year 1508. Stefano Lunetti was born in 1465, and died in 1534. An *Antifonarium*, illuminated by him, is in the Museo di San Marco. In the latter part of his life he devoted himself entirely to Architecture

*P. 200\**

Giovanni, called Boccardino the elder, was the son of Giuliano di Giovanni di Tommaso Boccardi, a wine merchant. His master, in the art of illumination, was Zanobi di Lorenzo. During his long life (born 1460—died 1529) he was engaged at Florence, Monte Cassino, Naples, Perugia, and Siena. His son Francesco, who was also an illuminator, died in 1547.

*P. 200†*

The two brothers of Gherardo, Bartolommeo and Monte, were also illuminators. We learn from Monte's last will, dated July, 1497, that Gherardo had died at the beginning of the same year.

DOMENICO GHIRLANDAJO.

[Born 1449—died 1494.]

*P. 205\**

The picture of the Visitation in the Louvre (No. 202) is inscribed with the date 1491.

*P 206†*

Domenico stayed at Rome in 1475, in company with his brother David. Besides the paintings in the Sistine Chapel he was engaged to paint in the Vatican Library, but at present nothing by his hand is to be seen there. (See Eug. Muntz, "Les Arts à la Cour des Papes.")

*P 214*

The name of the villa belonging to Tornabuoni, in which Ghirlandajo painted a chapel, was not Casso Maccherelli, as Vasari says here, but Chiasso Macerghi. It is now owned by Cav. Petronio Lemmi, who lately sold two fresco-paintings from the same villa, by Botticelli, to the Louvre.

• • *P. 215†*

As to Lorenzo Volpaja's clock, see pp. 93, 94 of this volume.

*P. 218*

The statements about Domenico Ghirlandajo's engagement for the decoration of Siena Cathedral in mosaics, are unfounded. It was not he, but his brother David, who in 1493 undertook a part of this work, which however no longer exists. In 1492 the same artist executed mosaics on the façade of Orvieto Cathedral.

*P. 220\**

Bastiano di Bartolo di Gemignano Mainardo was a native from San Gemignano, where many works of his are still to be found. He died in 1513. About Niccolò Cicco nothing whatever is known. Jacopo d'Alessandro del Tedesco is mentioned in 1503, in the book of the brotherhood of St. Luke. Baldino Baldinelli, the son of a maker of cuirasses, was born in 1476. In 1515 he appears to be still living.

*P 220†*

The following entry in the obituary of the Compagnia di San Paolo fixes the date of the artist's death. "Domenicho di Tommaso di Churrado Bighordi, the painter, called del Grillandajo (this stands in Florentine dialect for Ghirlandajo) died on Saturday morning, January 17th, 1493 (old style = 1494 new style), of the plague, as is asserted, since he was ill four days only. He was buried in Santa Maria Novella, between noon and

one o'clock; may God pardon him. His death was a very great loss, because he was a man of importance in every respect and lamented."

## ANTONIO AND PIERO POLLAJUOLO.

[Born 1429—died 1498.]

[Born 1443—died before the  
year 1496.]

### *P. 222†*

As to Maso Finiguerra, see Notes to the Life of Marcantonio Raimondi, p.

### *P. 223\**

The figure of St. John is not by Antonio Pollajuolo, but by Michelozzo, see p. 66 (note to vol. i., p. 495†) of this volume.

### *P. 223*

Mazzingo, whose proper name was Antonio di Tommaso de' Mazzinghi, held a high office at the mint of Florence during the years 1450 and 1454. This shows that he cannot have been the pupil of Antonio del Pollajuolo. Nor can this have been the case with Giovanni de' Gucci, or del Facchino, a jeweller, born in 1395. Vasari's remark possibly applies to his grandson Bernardo, a highly esteemed goldsmith, born in 1452. Giovanni Turini of Siena, a goldsmith and sculptor, was born about the year 1384, and died in 1455.

### *P. 223†*

Antonio di Salvi Salvucci was born in 1450, and died in 1527. Not one of his various works mentioned in Florentine documents appears to have come down to us.

### *Pp. 223-224*

Antonio never ceased to exercise the art of a goldsmith. Only occasionally he seems to have executed paintings himself. For most of the early works of Piero Pollajuolo, his brother Antonio must have furnished the cartoons. This is proved by forms quite peculiar to Antonio appearing in pictures by Piero.

In the excellent picture with the Saints Eustace, James, and Vincent (No. 1301 in the Uffizi), which once adorned the altar in the chapel of the Cardinal del Portogallo, both the oval of St. Vincent's face and the shape of St. Eustace's hand are altogether those of Antonio, and Vasari, in mentioning this picture (v. 95), says expressly that this is one of the pictures which was done by both of them. The wall paintings in the said chapel, which Vasari assigns here also to Piero, are unmistakably by the hand of Alesso Baldovinetti, who seems to have been Piero's master. (See G. Morelli, "Italian Masters in German Galleries," pp. 351-352)

*P. 224§*

The picture representing the Angel Raphael with Tobit is now in the Pinacoteca of Turin.

*P 225†*

The picture of the Martyrdom of St. Sebastian is now in the National Gallery, London (No. 292). It is difficult to believe Vasari's statement that the principal figure in this picture, which was ordered by a member of the Pucci family, was to be taken as a portrait of Gino Capponi, who had died in 1421. However, this may be, the face of the Saint is of singular beauty, and we can enjoy it the better because the upper portion of the painting is not so much covered by thick and dirty varnish and repaints, as all the lower parts are. The figures in the foreground are, so to speak, typical of the artist's style. The rich landscape in the background, with a triumphal arch on the left, and the Arno valley on the right, suggests a comparison with the landscapes in the pictures by Baldovinetti. Albertini in his "Memoriale" of 1510, only mentions Piero Pollajuolo's name in connection with this picture, but Vasari's statement about the co-operation of the two brothers renders it extremely difficult to decide whether Antonio, who no doubt drew the cartoons, renounced his brother's assistance when carrying out this large work.

*P. 228†*

The drawing of the colossal statues in the British Museum, ascribed to Pollajuolo, is not by the hand of this master.



A drawing by Pollajuolo, corresponding to Vasari's description of the artist's design for an equestrian statue of Francesco Sforza, Duke of Milan, has been discovered lately by Comm. G. Morelli, among the unknown drawings in the Munich Gallery. Mons. L. Courajod, however, in publishing the drawing and commenting on it, declared it to be the work of Leonardo da Vinci. The question raised by Mons. Courajod excited the greatest interest. The following is an extract from the explanations given by Comm. Morelli, by which the problem is finally solved and, at the same time, we have here a most acute analysis of Pollajuolo's style in general: "The Munich drawing, lightly and boldly outlined with the pen, and shaded with thin sepia, will be recognized by anyone who is at all familiar with the drawings of Antonio del Pollajuolo, as the work of his hand. We see before us an old bald-headed warrior, mounted; under his horse's hoofs lies the enemy, thrown to the ground. The face of the horseman has the well-known features of Francesco Sforza. Morelli says:—

"This capital drawing may in all probability be one of the two drawings of Antonio del Pollajuolo which Vasari had in his possession, and which, according to his statement, Antonio prepared in competition for the monument that Lodovico il Moro intended erecting at Milan to his great father Francesco." It answers evidently the description of Vasari's second drawing. Unfortunately the "pedestal covered with battle-pieces," is lost. The reason why Pollajuolo never executed in metal either of his two designs for Sforza's monument will be explained in the Notes to Vasari's "Life of Leonardo da Vinci." (See p. 154 of this volume.) According to Comm. G. Morelli, "there is only one way of settling the controversy, and that is, to compare unquestionably authentic drawings by Pollajuolo with the Munich drawing. If these authentic drawings exhibit the same characteristics as the one at Munich, the question is decided in my favour; if the contrary, I am at least so far in the wrong, that without sufficient reason I thought I perceived in this drawing the features peculiar to Pollajuolo.

What is an artist's idiosyncrasy? and how shall we learn to seize and to comprehend it? I answer: By fixing our eye not only on his merits, but also, and more especially, on his *defects*; the latter being much more obvious to the eye than the former, though they are for the most part conditioned by them. (On

this point see my articles on the Borghese Gallery in the "Von Lutzow'sche-Zeitschrift für bildende Kunst," vol. ix.) Antonio del Pollajuolo appears to me in all his works as an artist full of energy and character, but devoid of all grace, a gift with which kind nature had endowed his younger contemporary, Leonardo, in the richest measure. But to descend from generals to particulars: I think I may broadly assert, that whereas all genuine drawings by Leonardo are executed either in chalk (red or black), or with the silver point or the pen, those of Pollajuolo are either done with the pen alone, or firmly outlined with the pen and shaded with sepia. This last manner, in which the Munich drawing of Sforza's statue happens to be executed, ranges through all the shades from a glaring dark yellow (*acre et crue*), to a light delicate pale-yellow (*douce blonde et légèrement blafarde*), according<sup>a</sup> as they have been exposed a shorter or a longer time to the corroding effect of light!

A second characteristic of Pollajuolo is the firm contour in ink with which his always undulating forms of the human body are drawn. Another peculiarity is his claw-like and anything but graceful fingers. Again, in the open mouths of his passionately vociferating combatants he seldom forgets to show the teeth.

Let us first examine Pollajuolo's well-known engraving, signed with his name, "The Gladiators," and compare the moulding of the human forms in this engraving with the forms in the Munich drawing. Mr Courajod says the stroke of the pen in this drawing does not in the least correspond to that in the drawings of Pollajuolo. I now request the learned gentleman kindly to compare, for instance, the characteristic contour of the lower part of the leg in Francesco Sforza, with the same contour in some of Pollajuolo's gladiators; also the warrior lying under the hoofs of Francesco Sforza's horse, with the gladiators, likewise fallen on the ground, to the extreme right of the spectator; and unless he is a sinner too hardened in his superstition, he will find a strong family likeness in the formation and position of the left hand in the two men lying on the ground; he will notice too the same form of the bent knee in these two men; and finally, the warrior in the drawing shows his teeth, as several of the gladiators do.

But even the heliotype annexed to the postscript of Mr. Courajod's own little book, p. 43, which represents the much-

damaged 'tracing' (not 'copy'), likewise at Munich, of Pollajuolo's original drawing, (in England) known under the name of 'Death of Gattamelata,' ought surely to have convinced our learned opponent that the author of this drawing was also the author of the Sforza drawing, for in both drawings, the 'tracing,' as well as the original drawing, we see the same claw-like hand, the same form of the knee, the same contour of the lower part of the leg, the same unmitigated expression of pain." (See "Italian Masters in German Galleries," pp. 90-97.)

## SANDRO BOTTICELLI.

[Born 1447—died 1510.]

### *P. 231†*

The picture No 106 in the Berlin Gallery answers Vasari's description of the one in the chapel of the Bardi family in the church of San Spirito.

### *P. 232||*

The picture, representing Spring, with Venus and the Graces dancing, is in the Academy of Fine Arts at Florence. Vasari's description of the subject is somewhat inaccurate. In any case, it is somewhat difficult to explain all the details of this allegorical composition.

### *P. 233†*

These four pictures are now in the collection of Mr. F. R. Leyland, in London. One or two of the series appear to have been painted by pupils, from the master's cartoon.

### *P. 233‡*

Two pictures, representing the Adoration of the Magi, and one with the Adoration of the Shepherds, are in the National Gallery, London: Nos. 592, 1033, and 1034. The pictures are comparatively small in size, and may therefore originally have been destined for private houses. (See "Italian Art at the National Gallery," by J. P. Richter, pp. 22-24.)

## P. 233||

This picture, formerly in Hamilton Palace, is now in the National Gallery, London. Richa informs us that Palmieri had filled the highest offices in the Government of Florence, and that he was deputed to attend at the Council General held during the Pontificate of Eugenius IV. He cultivated letters, but his poem "*La città di vita*" was criticized by his enemies as professing heretic opinions, sunilar to those held by Origen, respecting the angels. At last Palmieri's orthodoxy was admitted, but during the controversy the altar with this picture was placed under an interdict and covered up. The historic value of the picture is therefore indisputable. The landscape in the background exhibits views of Florence, the *colls* of San Miniato and Pistoja, and gives to the work an additional importance. With regard to the composition we may say, that, from an orthodox point of view, it seems very difficult to discover anything objectionable in it. Surely it cannot have appeared very unusual that the Virgin has no nimbus. In the abstract theosophical system of Origen there is absolutely nothing which in pictorial representations could somehow be made apparent. The first circle of angels, the one nearest to Christ, is formed by winged heads of infants (cherubs), and amidst them appear patriarchs. The second and thurd circles seem to me to be a free interpretation of St. John the Evangelist's vision, described in Revelation, chapters xv. 7, xvi. 1. The black vases with golden borders in the hands of some of the angels are probably meant for "the golden vials full of the wrath of God." Near them there are other angels, who in attitude of expectation point upwards with their rods, while those in the lowest circle point down, and at the same time seem to invite those who hold vials to pour them out upon the city of Florence. From a merely artistic point of view, the picture in its present state is less important than might generally be expected. The cartoon, from which the picture was executed, was probably drawn by Botticelli himself; in the painting, however, we find no trace of the master's own hand. The rendering of the human forms is coarse, the tone of colouring is different; in short, all the peculiarities of the master's style are wanting. In the church of San Jacopo a Ripoli, at Florence, there is a large altar-piece, representing the Coronation of the Virgin, and numerous saints.

ascribed to Botticelli, which shows the same style of execution. Both pictures are, I believe, by the hand of the same pupil of Botticelli's.

*P. 235†*

In 1481 appeared at Florence, Cristoforo Landino's commentary "*Sopra La Comedia di Dante Alighieri*" The few copies of this edition still in existence are illustrated by eighteen engravings, after drawings by Botticelli. The work is apparently incomplete. Botticelli is known to have also illustrated a copy of Dante in parchment for Lorenzo di Pier Francesco de' Medici. This highly important work, formerly in Hamilton Palace, is now in the Berlin Museum. (See "*Jahrbucher der Koenigl. preussischen Kunstsammlungen*," 1883; "*Die Zeichnungen des Sandro Botticelli zur Goettilchen Comoedie*," by F. Lippmann.)

*P. 236\**

See Gustave Gruyer, "*Les Illustrations des écrits de Jérôme Savonarole*," Paris, 1879.

*P. 238\**

The portrait in the Pitti Palace (No. 353) neither represents La bella Simonetta, nor is it by Botticelli. The picture here described by Vasari is to be found at Chantilly, in the palace of the Duc d'Aumale. It is inscribed, "*Simonetta Januensis Vespuccia*" Another, and superior, portrait of a young lady is in the Berlin Museum (No. 106A).

## BENEDETTO DA MAJANO.

[Born 1442—died 1497.]

*P. 241\**

Giuliano was the brother, not the uncle of Benedetto da Majano.

*P. 242†*

The marble statue of St. John is now in the Museo Nazionale.

*P. 243\**

The marble bust of Filippo Strozzi has been, since 1878, in the Louvre. It bears the signature "PHILIPPUS . STROZZA . MATHEI . FILIUS . BENEDICTUS . DE . MAJANO . FECIT." A replica in terracotta is in the Berlin Museum.

*P. 245\**

The bust of Pietro Mellini has been transferred from the Gallery of the Uffizi to the Museo Nazionale.

*P. 248†*

The chapel, with its ornaments, has lately been removed and rebuilt inside Prato cathedral.

• • *Pp. 248-249*

Of Baccio di Andrea Cellini we only know that in 1480 he was staying in Hungary, together with his brother Francesco. Giovanni, their brother, was the father of Benvenuto Cellini.

Girolamo, son of Niccolò, of Volterra, was also piper to the Signoria of Florence. He was a pupil of Francesco d'Agnolo, called La Cecca, as indicated in his surname, Della Cecca.

Davit Pistolesco, born in 1453, was a very active master, who had numerous pupils.

Geri, the son of Angelo di Geri, of Arezzo, executed in 1466 tarsia work for the church of San Michele. He died in 1485.

## ANDREA DEL VERROCCHIO.

[Born 1435—died 1488.]

*P. 250†*

Only one of the reliefs is by Verrocchio. It represents the martyrdom of St. John the Baptist.

*P. 251\**

According to Baron A. von Reumont, it was not Francesco, but Giovanni Tornabuoni who, after the death of his wife in September, 1477, ordered the sepulchral monument, the fragments of which are still at Florence (in the Museo Nazionale).

It had been erected most probably in that town, and not at Rome, as Vasari says, who informs us in the *Life of Mino da Fiesole*, that this artist executed the monument of Gianfrancesco Tornabuoni, in the church of Santa Maria sopra Minerva, by order of Giovanni, the grandfather of the deceased. (See "*Giornale di Erudizione Artistica*," 1873, p. 167 )

*P. 251 §*

The statue of David was finished in 1476, and cost 150 florins. It is now in the Museo Nazionale.

*P. 252\**

A fine terra-cotta, representing the same subject, by Verrocchio, is in the Museo of the Hospital of Santa Maria Nuova.

*P. 253\**

The group of Christ and St. Thomas was completed by Verrocchio in 1483, for a payment of 800 florins.

*P. 255†*

The altar-piece, which Verrocchio painted for the church of San Domenico, was for some time in the possession of Signor Alessandro Foresi, who sold it recently to a Scotch gentleman.

*P. 258\**

Francesco was the son of Simone di Giovanni Ferrucci, of Fiesole, whom Vasari calls the brother of Donatello. He was only his pupil. Francesco was born in 1440, and died in 1493. Agnolo di Polo, the son of Polo d'Agnolo de' Vetri, was born in 1470. The bust of Christ in the house of the *Accademia di Lettere ed Arti*, at Pistoja, is the only authenticated work of this artist.

## ANDREA MANTEGNA.

[Born 1431—died 1506.]

*P. 263 ¶*

Marco Zoppo spent the greater part of his life at Venice. His works have nothing in common with the style of Lippo Dalmasio.

One of his pictures is in the National Gallery (No. 590). It represents Christ placed in the tomb. Officially, however, it is ascribed to Cosimo Tura.

*P. 264||*

The figures of the Evangelists are evidently not by Mantegna, nor are they by Marco Zoppo, as Messrs. Clowe and Cavalcaselle ("History of Painting in North Italy," vol. i., p. 300) have suggested. We have in this instance no means to identify the artist.

*P. 265†*

The six large pictures which cover the wall on the left, inside the chapel, are entirely by Mantegna, who has here depicted the life and martyrdom of St. Jacob. The two scenes above on the opposite wall are by unknown masters of the school of Squarcione. The two in the centre are signed "OPVS BONI" (a Ferrarese painter) and "OPVS ANSVINE." They represent scenes from the life of St. Christopher. The large picture underneath, which is, unfortunately, much damaged, represents the martyrdom of St. Christopher. It is one of Mantegna's late works, less sculptural than the fresco paintings opposite, broader in execution, and more harmonious in colouring.

*P. 267§*

The altar-piece of the church of San Zeno was painted between the years 1457 and 1459. Two of its predella compartments are in the Museum of Tours; the centre-piece, representing the Crucifixion, is in the Louvre.

*P. 267¶*

The Duke of Mantua had frequently solicited the artist, in 1457 and during the following years, to enter his service and to settle at Mantua. He seems to have arrived there only in 1460.

*P. 268\**

Mantegna's paintings at Hampton Court are to a great extent repainted. He began them some time before he went to Rome, where he remained from 1488 until 1490, and finished them after his return to Mantua, in 1492. As early as 1501, as we



learn from a letter of Sigismondo Cantelmo to the Duke of Ferrara, a theatre, which had been temporarily fitted up in the ducal palace at Mantua, as the interior of a classical dwelling-house, for the performance of Latin plays, was decorated with six pieces of Mantegna's "Triumph." About the year 1626, Daniel Nys, Charles I's agent in Italy, bought the whole series, consisting of nine pieces, and sent them to England. They do not, however, figure in Charles I's catalogue, as they were placed, on their arrival, at Hampton Court. It has been frequently stated that they were sold by the Commonwealth for £1,000. This is inaccurate. They were valued at £1,000 in September, 1651, but not sold, the Council of State ordering that "before the pictures at Hampton Court, of 'The Triumphs of Cæsar' be sold, the Council to be informed what is bid for them." (See State Papers.) They are afterwards noted as "Reserved for His Highness' use," *i.e.*, Cromwell. At the Restoration they appear in Thomas Beauchamp's "Inventory of the Goods of the Late King, reserved by order of the Council of State." Since then they have remained at Hampton Court (see E. Law, "Historical Catalogue of the Pictures at Hampton Court," pp. 256-262).

*P. 272†*

Marco Zoppo's picture in the Berlin Gallery bears the signature: "Marco Zoppo da Bologna pinsit, mccccclxxi in vinexia."

*P. 273†*

The National Gallery, London, contains three genuine works of the master. The large altar-piece, representing the Virgin and Child enthroned, St. John the Baptist, and the Magdalen (No. 274), is signed: "ANDREAS MANTINEA, C. P. (citizen of Padua) F." This is, perhaps, the most delicate work ever executed by the artist. It is in an admirable state of preservation. Having been executed at Padua, it may be safely assumed that it is one of the artist's earlier works. The second genuine picture in the National Gallery, the grisaille representing the Triumph of Scipio (No. 902) is, according to documents, one of his last works, having been executed during the years 1504 and 1506. To these has been added, of late, another grisaille, representing Samson and Delilah. At Hampton Court there

are no other paintings of his but the above described so-called cartoons. Lord Northbrook possesses a picture of Christ's Agony in the Garden, signed "OPVS ANDREÆ MANTEGNA." Another very remarkable work of his is the Adoration of the Shepherds, in the collection of Mr. A. R. Boughton Knight. The British Museum contains the largest collection of genuine drawings by this master.

### FILIPPO (or FILIPPINO) LIPPI

[Born 1457—died 1504.]

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*P. 275\**

See the diagram, page 58

*P. 276†*

This picture, which is now in the National Gallery, London (No. 293), represents the Virgin and Child, St. Jerome, and St. Dominic, in an open landscape. Below, there are three small predella pictures and the arms of the Rucellai family. Another genuine work of his, in the same collection, is an angel adoring (No. 927), a fragment of a fresco painting.

*P. 279†*

The preparatory sketch of the Disputation of St. Thomas is in the Print Room of the British Museum. The artist went to Rome in 1488, having been recommended by Lorenzo il Magnifico to the Cardinal Oliviero Caraffa. The whole work appears to have been completed in 1490. Some works by Antonissimo may still be seen in and near Rome. (See Crowe and Cavalcaselle, "History of Painting in Italy," vol. iii., p. 167, and Costantino Corvisieri's article in "Il Buonarroti," 1869.)

*P. 280†*

The precise date of the completion of these frescoes is given in an inscription, to be found on the pilasters in the representation of the Resurrection of Drusiana: "A. S. MCCCCII PHILIPPINVS DE LIPPIS FACIEBAT."

## P. 282†

In March, 1480, the monks of San Donato commissioned Leonardo da Vinci to paint an altar-piece representing the Adoration of the Magi, and in July of the following year a formal agreement was entered into. The price offered was three hundred florins in gold, on condition that the work was ready within twenty-four, or at the most, thirty months. As Leonardo failed to fulfil these conditions, the arrangement with him was cancelled, and Filippino Lippi was instructed to do the work. He only completed it in 1496. Vasari's description of the portraits introduced in it is not quite correct.

## BERNARDINO PINTURICCHIO.

[Born 1454—died 1513.]

## P. 285‡

"Between the works of Fiorenzo and those of the early period of *Bernardino Betti*, called *il Pinturicchio*, more correctly *Pintoriccio* and *Pinturicchio* (the little painter), I find a very close affinity. Such a work, unless I altogether deceive myself, is to be found in Room I. of the Borghese Gallery at Rome, there ascribed to Carlo Crivelli. The picture represents the Christ Crucified, between St. Jerome and St. Christopher, with a landscape background. As in many early pictures of *Pinturicchio*, the flesh-colour of the Christopher is very brown, the too-elongated body of the Christ recalls the master *Fiorenzo*; so does the type of the Infant Christ. Here, in the bent forefinger of St. Christopher, we already find a gesture that afterwards got to be conventional in *Pinturicchio*. No doubt, after *Perugino's* return from Florence in 1470, *Pinturicchio* was strongly influenced by that master too, so that at a certain epoch works of the latter were ascribed to the former." (See G. Morelli, "Italian Masters in German Galleries," p. 264.)

## P. 285§

Before going to Siena, he executed very large and highly important works at Rome, and it is difficult to accept Vasari's

statement that Pinturicchio, an accomplished artist of fifty years of age, should then have engaged Raphael, a youth of twenty years, to do for him the sketches and even the cartoons. The three preparatory drawings for the frescoes at the Libreria are at Chatsworth, in the collection of the Duke of Devonshire, at the Uffizi, Florence, and at Perugia, in the Casa Baldeschi. Although ascribed to Raphael traditionally, on the ground of Vasari's statement, they are evidently Pinturicchio's own productions. We cannot enter here into the discussions which of late have taken place upon this matter, but we may say that the facts given above will be accepted as indisputable by those who have followed without prejudice the arguments brought forth by Com. G. Morelli.

P. 289†

Above the altar there is a representation of the Adoration of the Magi. The kneeling figure of the Virgin in this composition occurs in the so-called sketch-book of Raphael now at Venice. Pinturicchio executed these paintings about the year 1483, when Raphael was an infant, or not yet born. Other drawings in the same sketch-book reproduce figures which are to be found in Pinturicchio's paintings in the Vatican. What is more important, nearly all these drawings ascribed to Raphael, show all the peculiarities of Pinturicchio's style, in fact, they are his own work, and there is not the slightest affinity with the authenticated drawings by Raphael, to whom the sketch-book or collector's album had been attributed less than a century ago. "Most of these drawings relate to works which were executed, some by him, and some (the studies of drapery) by P. Perugino, at Rome, in 1480 to 1482. Others, again, as the copies from Perugino's drawings, the imitations from L. Signorelli, Andrea Mantegna, Leonardo da Vinci, belong to a later period. The 'Flying Angel with the Tambourine,' for instance, is of Pinturicchio's Sienese time (1503-6), and wholly agrees in treatment with his magnificent drawing, washed with Indian ink, of 'Aeneas Silvius Piccolomini setting out to the Council of Basle,' at the Uffizi Gallery, where it is still ascribed to Raphael." See G. Morelli, "Italian Masters in German Galleries," pp. 269-285, where ample and conclusive proofs are given that these drawings are really by Pinturicchio.

*P. 290\**

See Gregorovius, "Lucrezia Borgia" (German and Italian edition), where the description of these paintings by Lorenz Beham is given.

*P. 292†*

The chapel of the Signoria, at Perugia, with the fresco paintings by Benedetto Buonfiglio, forms at present part of the Pinacoteca of that town. The artist was commissioned to paint them in 1454 (the date of Pinturicchio's birth). At his death in 1496, they were not quite finished. They represent scenes in the lives of St. Louis of France, and of San Ercolano. Other works of his are in the Sala di Benedetto Buonfiglio. His works are elaborate, but do not rank high. He appears to have formed his style upon the works of Benozzo Gozzoli. (See G. Frizzoni, "L'arte dell' Umbria, rappresentata nella Nuova Pinacoteca Comunale di Perugia," "Archivio Storico Italiano," Quarta Serie, v. 1880.)

*P. 293*

The proper name of the artist whom Vasari calls here Niccolò Alunno, and who ever since has been named so, is Niccolò da Foligno. Professor Adamo Rossi has conclusively shown, ("Giornale d'Erudizione Artistica," Perugia, 1872, i., p. 258) that *Alunno* cannot be considered to be the family name of the artist. On his picture in the church of Sant' Agostino, described by Vasari, and no doubt seen by him, we find a couple of Latin verses giving the name of the artist as being

" . . . Nicolaus alumnus

Fulignæ . . . ."

(Niccolò, a native of Foligno). This somewhat unusual and poetic expression was apparently chosen by the anonymous poet to avoid difficulties of prosody; it thus gave rise to Vasari's strange misunderstanding.

The earliest signed picture of Niccolò da Foligno is said to bear the date 1458, the latest is of the year 1499; we may therefore conclude that he was born about 1430, and would be about twenty years of age when Benozzo Gozzoli, after lending a helping hand to his master, Fra Angelico da Fiesole, in the chapel of Orvieto cathedral, during the years 1446-1447, came

in 1450 to the little town of Montefalco. Here, in the church of St. Fortunato, Gozzoli went to work at those beautiful frescoes that have all the freshness of youth about them. Benozzo may have worked in Montefalco and its neighbourhood down to the year 1455. When he left Montefalco he seems to have settled at Perugia, where, amongst other pictures, he may very well have painted the fine altar-piece of the year 1456, which has now found a lodgment in the Town Gallery of Perugia.

If, therefore, Niccolò da Foligno was a growing youth when Benozzo Gozzoli came to Montefalco in 1450, we shall not be taking too bold a step if we suppose him to have entered the studio of Gozzoli as a pupil. And, in fact, when looking at any of Niccolò's earlier paintings, one cannot help remarking, that one and all they teem with reminiscences of Benozzo. Him, therefore, and no other, I consider to have been Niccolò's real master, under whose guidance he developed into a true artist. Just outside Montefalco, on the road that leads to the church of S. Fortunato, stands the so-called *Capella della Cancellata*, adorned with frescoes in which both the hand and the mind of Niccolò are clearly to be discerned. In every part of these wall-paintings the man of Foligno has evidently worked under the influence of Gozzoli. We have the same remark to make on Niccolò's paintings in the church of S. Maria in Campis, near Foligno. Here, too, he plainly declares himself a pupil and imitator of Gozzoli.

In the "Crucifixion," for instance, the angel in green drapery is quite Gozzolesque, and in the "Annunciation," on the opposite wall, the announcing angel is absolutely borrowed from Benozzo, or to put it more exactly, from Fra Angelico, from whom Gozzoli had taken it. The folding, and the form of the hands, even the expression of the face, reminds one altogether of Benozzo. And what is more, the golden nimbus with narrow streaks is not only Angelico's as well as Gozzoli's, but the same that we met with some years later in the pictures of the Peruginese, Fiorenzo di Lorenzo. From what has just been said, the influence of Fra Angelico on this Umbrian, through the medium of Gozzoli, seems to me more probable and clear than the influence of the much earlier Siennese, Taddeo di Bartolo. But in his later works, when left to himself, Niccolò da Foligno always betrays that tendency to exaggeration which marks the inhabitant of a

small provincial town, he becomes unnatural and even grotesque, as one may easily convince one's self by seeing his altar-pieces, which are not very rare, in the galleries of Rome. (See G. Morelli, "Italian Masters in German Galleries," pp. 258, 259.)

In the National Gallery, London, there is an altar-piece (No. 1107) which is signed "NICOLAI Fulignatis MCCCC<sup>o</sup>LXXXVII." The centre-piece is a Crucifixion, Christ's Agony in the Garden and Christ bearing the Cross are represented on the left wing, the Resurrection of Christ and a Pietà on the right.

P. 293†

This seems to refer to the banner, painted on both sides, which is still to be seen in the public school of Assisi.

P. 293‡

The paintings discovered by Rumohr have since disappeared. There is in one of the rooms of the chapter at the same church a triptych, with the inscription, "NICOLAI DE FULGINEA MCCCCL"

P. 294

A few genuine but unimportant pictures by Pinturicchio are in the National Gallery, London; the Return of Ulysses to Penelope (No 911), a fresco painting, coming from the Petrucci Palace at Siena, and two small panel pictures, namely, St. Catherine of Alexandria, with a prelate in adoration (No. 693), and the Madonna and Child (No. 703).

## FRANCESCO FRANCIA.

[Born 1450—died 1517.]

P. 294\*

*Francia* is not a name adopted by the artist, but simply an abbreviation of Francesco. Thus *Francia* Bigio, the name of a Florentine artist, whose life is also given by Vasari, stands for Francesco Bigio.

P. 296‡

Francesco Raibolini, called Francia, is to be considered a

follower of Lorenzo Costa. The assertion that Francia was a pupil of Marco Zoppo may be read in books, but nowhere in his works, not even in his niello works, and still less his paintings, which, in technical matters, all point to Lorenzo Costa. The atelier of Francia at Bologna consisted of two stories; in the upper storey pictures were painted under the supervision of Lorenzo Costa; in the lower, gold and silver works were executed, coins stamped, &c., under the direction of Francia. The fable that Francia must have been a pupil of Marco Zoppo originated most likely at Bologna, and not until the seventeenth century. Local patriotism wanted to give the Bolognese Francia a Bolognese painter for his master. It is Malvasia, in his "*Felsina pittrice*," that treats us to the pleasing tale; and, to give us full measure, he makes Marco Zoppo descend from Lippo Dalmasio, Francia from Marco Zoppo, and winds up with making Lorenzo Costa a pupil of Francia. It seems far more probable that Francia acquired the first rudiments of design from some goldsmith at Bologna, and afterwards improved himself in drawing, perhaps under the direction of Francesco Cossa, who had been settled in Bologna from the year 1470. His two "*Paci*," niello works, executed between 1480-1485, which are to be seen at the Pinacoteca of Bologna, recall the manner of Cossa in the design and the draperies. (G. Morell, "*Italian Masters in German Galleries*," pp. 56, 57.)

#### P. 297†

The predella of this picture was painted by Lorenzo Costa. It is at present in the Brera Gallery, Milan. In the church of S. Maria della Misericordia there are two circular windows after cartoons by Francia, one representing the Madonna with the Infant Christ, the other St. John the Baptist.

#### P. 299\*

The fresco paintings in the chapel of Santa Cecilia have been freed from old repaints and judiciously restored by Cav. Cavenaghi of Milan. They represent scenes from the Life and Martyrdom of Santa Cecilia and of San Valeriano. Two are by Francia and two by Costa. The other six are by their pupils Tamaroccio, Chiodarolo, and Aspertini. The chapel thus forms a museum of the school of Bologna at the end of the fifteenth



century. (See G. Frizzoni, "Gli affreschi di Santa Cecilia in Bologna," in the periodical "Il Buonarroti," 1876.)

*P. 299§*

There is no picture of the Annunciation by Francia in the Town Gallery of Modena. The one here mentioned by Vasari is in the Brera Gallery at Milan

*P. 303\**

The genuineness of the letter which Raphael is supposed to have directed to Francia is now-a-days not generally accepted. It has been first published by Malvasia, but as G. Milanesi points out, the idiom appears to be modernized here and there. The original document has never been produced.

PIETRO PERUGINO.

[Born 1446—died 1523.]

*Pp 307-309*

Vasari does not give the name of the artist at Perugia who was Perugino's first master. But as he describes him as having been "not particularly distinguished in his calling," he induces the reader to believe that Perugino owed his artistic education chiefly to Verrocchio. However, an examination of Perugino's early works, especially those which were executed at Florence, leads to very different conclusions. When coming to Florence he appears to have already formed his style, and to have become an accomplished artist. None of his early works at Florence betrays the alleged influence of the Florentine sculptor. It may be that his first native master was, as Vasari says, an inferior draughtsman, but so much seems to be indisputable that their style strongly suggests the hypothesis that it was formed upon the works of Fiorenzo di Lorenzo.

*P. 309†*

The picture in the Pitti palace is signed PETRVS . PERVSINVS  
PINXIT . A.D. MCCCC.LXXXXV.

## P. 310

Antonio di Giorgio, the architect of the church of the Frati Gesuati, was a member of the family Marchissi of Settignano. He was born in 1450, and died in 1522

## P. 313§

The large picture with Christ on the Cross is still to be seen in the church *Della Calza*, in the immediate neighbourhood of Porta Romana (at present a seminary). The style of Fiorenzo di Lorenzo is very evident in it.

## P. 316\*

No picture by Perugino representing St. Jerome is to be found in the Colonna Gallery at Rome.

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## P. 316||

The principal portions of the altar-piece painted by Perugino for the Certosa of Pavia are in the National Gallery, London (No. 288). They form a triptych, with the Virgin adoring the Infant Christ in the centre. On both sides are the Archangels Michael and Raphael, who is accompanied by the youth Tobias. (See the heliograph, No. xiii., in J. P. Richter's "Italian Art at the National Gallery.") This panel picture, although not superior to the master's fresco paintings in the Sistine Chapel, might fairly be described as the finest altar-piece ever produced by him. Messrs. Crowe and Cavalcaselle think that perhaps it was painted in the year 1504, during the artist's stay at Florence, and, as it were, under the eyes of Leonardo da Vinci, Michelangelo, and Raphael, but it appears to me to be an earlier work. In 1494 Perugino visited Venice and painted an altar-piece for the church of Sant Agostino at Cremona; two years later he again travelled in Northern Italy, when he stayed at Venice for some time, and was invited to enter, at Milan, the service of the Duke Lodovico Sforza. We only hear of this proposed engagement through a document which has recently been made known (see G. Morelli, "Italian Masters in German Galleries," pp. 288, 289); thus it becomes very probable that at the time of these travels Perugino was commissioned to paint the picture in question. Preparatory drawings are in the British Museum and in the University Galleries at Oxford.

## P. 317§

The exact date of the fresco-paintings in the Sistine Chapel is not known. He seems to have gone to Rome in 1480. The payment was only made to him in 1490, some unknown time after the completion of his work. According to Vasari, Perugino executed there the following subjects: the "Granting of the Keys" (assisted by Don Bartolommeo della Gatta), the "Nativity," the "Baptism of Christ," the "Finding of Moses," and as centre-piece the "Assumption of the Virgin." Three of these frescoes, namely, the "Nativity," the "Finding of Moses," and the great centre-piece, the Assumption, had to make room afterwards for the "Last Judgment" of Michelangelo. Thus, of the five pictures in this chapel that Vasari assigned to Perugino, there remained only the "Granting of the Keys" and the "Baptism of Christ." Of the other fresco, the "Journey of Moses," which later critics likewise handed over to Perugino, Vasari says not a word.

"Before subjecting these two frescoes to a minute examination, we have to remark, that being in the immediate vicinity of the altar, they were more exposed than any other picture in the chapel to the injurious effects of the smoke both of incense and of tapers. Hence, they had to undergo repeated cleanings and restorations, so that in their present state but little of their original colouring can be seen.

"Now in both these pictures the composition suffers from overcrowding—a fault that Pinturicchio *very often* commits, Perugino *hardly ever*. If we look, first of all, at the landscape background of both pictures, we must at once confess that those steep masses of rock, those cypresses and palms, that beautifully shaped hollow of the valley, and even the falcon in the air pursuing smaller birds, are more in the style of Pinturicchio's landscapes than of Perugino's. In the 'Journey of Moses,' the angel in the centre has an action quite after the fashion of Pinturicchio; and the children (though Messrs. Crowe and Cavalcaselle fancy they see in them very plainly the hand of Bartolommeo della Gatta, iii. 178), are exactly like other children by Pinturicchio—for instance, those in the chapel of S. Bernardino in the church of Ara Coeli, contrasting very favourably with Perugino's unshapely infants with paunches like a leather bottle. Then the woman that kneels before Zipporah,

ready with a stone to perform the operation on the child, has the character of Pinturicchio so distinctly stamped upon her face and figure, and the fine head of a man near her, with black hair and a red cap, is so strongly suggestive of the same master, that I am perfectly amazed to have been the first to see in this picture the hand of Pinturicchio and not of Perugino.

"If now we examine carefully the picture that faces it, the 'Baptism of Christ,' and fix our attention first of all on the two old bearded countenances at the extreme right of the picture, both speak loudly for Pinturicchio. The angels too, and the youth near them dressed in gold-brocade, have altogether the type of Bernardino Betti, and not of Vannucci, to say nothing of the naked long-legged figures of youths in the centre. The heads in this picture are all full of intelligence and life, but we miss in them that finer, deeper conception and treatment by which the heads in Perugino's 'Granting of the Keys' excite our admiration.

"To my eyes, therefore, these two wall-paintings, the 'Baptism of Christ' and the 'Journey of Moses,' are works of Pinturicchio and not of Perugino, although I willingly admit that for some of his pictures the younger master (like Raphael in his youthful days) occasionally used the drawings of his friend and master Perugino, and thus he may have introduced here and there a Peruginesque figure in these paintings. But the composition and pictorial execution belong, in my opinion, to him, the despised Pinturicchio, and no other.

"The only work of Perugino's now left in the Cappella Sistina is, I believe, the 'Granting of the Keys to Peter,' and in this magnificent and really mature picture I can nowhere detect a strange hand. The co-operation of Don Bartolommeo della Gatta, if it ever existed, may have been in one of the lost wall-paintings of Perugino." (G. Morelli, "Italian Masters in German Galleries," pp 266-269.)

The paintings on the ceilings "in one of the apartments of the Torre Borgia," now known as the "Stanza dell' Incendio del Borgo," are still preserved.

P. 318¶ and \*\* and P. 319\*

All these pictures are now in the Museum of Perugia.

*P. 319†*

The picture of the Marriage of the Virgin is now in the Museum of Caen, in France. The composition has been repeated, with slight variations, by Raphael in the well-known picture at the Brera Gallery in Milan.

*P. 320†*

Perugino began the frescoes in the Cambio in 1499, and finished them in 1500.

*P. 320§*

Not Messer Benedetto Calera, as we read here, but Messer Filippo di Benedetto Capra, had ordered the picture for the church of San Niccolò. One of Perugino's chief works at Florence is the fresco representing Christ on the Cross, with saints, here described as being in the Monastery of Cestello, at present known by the name of Santa Maria Maddalena de' Pazzi. He began to paint it in 1493, and finished it in 1496, for payment of 55 ducats.

*P. 321\**

The altar-piece painted for Fiesole is to be seen in the Tribuna of the Uffizi Gallery (No. 1,122). It is signed: "PETRVS . PERVSINVS . PINXIT . AN . MCCCC . LXXXIII."

*P. 323§*

The centre-piece is in the Museum of Lyons; the three predella pictures are in the Museum of Rouen.

*P. 324†*

In 1493 Perugino married Chiara, the daughter of the architect Luca Fancelli, who bore him seven children. The eldest, Giovanni Battista, became a sculptor.

*P. 325*

Giovanni Santi, the father of Raphael, died as early as 1494, when his son was only eleven years of age. It is, therefore, impossible that both should have worked together in Perugino's studio.

*P. 325\**

The proper name of Rocco Zoppo was Giovan Maria di Bartolommeo. In 1497 Perugino appointed him his representative. He died in 1508.

## VITTORE SCARPACCIA (= CARPACCIO)

*P. 332\**

The works of Stefano da Zevio (= peacock) are rather scarce. The picture of the Madonna with St. Catherine in the Museum of Verona (No. 52), ascribed to Pisanello, with the peacock, and the Adoration of the Magi, in the Brera Gallery at Milan (signed and dated: "Stefanus Pinxit, 1435") may be regarded as his typical works. Drawings of his may be found in the so-called Vallardi volume in the Louvre

*P. 333\**

Stefano was a pupil, not of Liberale, but of Pisanello

*P. 333†*

Altichiero was born about the year 1330, and died probably towards the close of the century. Biondo says ("Italia illustrata"): "pictoriæ artis peritum Verona superiori saeculohabuit Altichierum." Fresco-paintings by him are to be found at Verona in the church of Sant Anastasia, and at Padua in the Santo. He seems to have been the master of Pisanello.

*P. 335†*

At the beginning of the fifteenth century the school of painting of Venice stood far below its school of sculptors. Francesco and his son, Jacobello De Flor, as well as Jacobello de Bonomo, were much inferior to their contemporary, Pisanello. There is a large authentic work of Jacobello de Flor in the sacristy of Ceneda cathedral; one by Jacobello de Bonomo, dated 1385, is in the church of S. Arcangelo, not far from Rimini

*P. 337\*\**

Vittore Carpaccio was a pupil of Gentile Bellini. His large altar-piece in the National Gallery, London (No. 750), representing the Virgin and Child, with the Doge Mocenigo, had been commissioned in 1479, and was finished in 1485.

*P. 339†*

Catena's first instructor in art appears to have been his

countryman, the elder Jerome, of Treviso. Early works of his, signed with his name, are in the picture-gallery at Pesth and at the Town Gallery of Padua. To him may also be ascribed three pictures in the National Gallery, London. Nos 694, 234, and 599. (See Richter, "Italian Art at the National Gallery," pp. 80 and 81.)

### P. 340§

By Cordeghiagli the writer seems to mean Previtali, whose Christian name was Andrea. He was a native from Bergamo, and was at work there from the year 1511 until 1525, when he seems to have died. Previously he had lived at Venice. The Anonymus Morellianus did not find a single work of Previtali's in the collections of amateurs at Venice, while he mentions several by Palma Vecchio and Giovanni Caniani—a proof that Previtali's merits were not recognized till later. Lanzi, however, probably led by the commendations and exaggerated praises of Count Tassi, has, in his "History of Art," greatly overrated this master by putting him almost on a level with Palma Vecchio. As regards technique Previtali is certainly very eminent, in brilliance of colouring he is not behind any of Giambellino's pupils, and the landscapes in the background of his pictures are for the most part neatly and faultlessly executed; but for all that, the painter lacks the main attributes of a great artist, invention and the power of original representation. And then Previtali had no influence whatever on the development of Venetian art, and hardly any even on the local school of Bergamo.

### P. 342†

The notion of an original Vicentine School cannot be entertained at all. No doubt the great Bartolommeo Montagna founded a school of painting at Vicenza, out of which sprang not only Benedetto Montagna, better known as an engraver than as a painter, but also Giovanni Speranza, an imitator of Bartolommeo; partly, also, Giovanni Bonconsiglio and Francesco da Ponte, father of Jacopo Bassano; but Bartolommeo Montagna was a Brescian by birth, and his artistic training he must have received mainly at Venice. That in this latter town he also received influences from Vittor Carpaccio seems evident to me, not only from his picture of 1487 (the enthroned Madonna with

Saints) at the Town Gallery of Bergamo, but also from the technique of his drawings. His most important work is probably the great altar-piece of the year 1499 at the Brera Gallery in Milan. (See G. Morelli, "Italian Masters in German Galleries," pp. 393, 394.)

*P. 343*

By Vincenzo Verchio we have to understand Vincenzo Civerchio, of Crema, a rather scarce master, who had settled at Brescia. Signed pictures of his are to be found at the Town Gallery of Brescia, a triptych of 1495 with the genuine signature, "Vincentius Cremensis," one of 1504 in the church of S. Alessandro at Brescia, one dated 1525 in the church (sacristy) of Palazzuolo (all' Oglio). another in the cathedral of Crema. Of his latest period (1537 and 1539), one at the gallery of Lovere, another in the church of S. Giovanni sopra Lecco.

JACOPO, called L'INDACO.

[Born 1476—died 1534?]

*Pp. 346-347*

Francesco, the brother of Jacopo, was born in 1492. In 1513 he was commissioned at Florence to paint some frescoes in the cloister of the Monastery de' Servi; but the work was not carried out by him. Afterwards he was staying at Rome, but left in 1525. In 1531 he is mentioned as staying at Montepulciano. In 1536 he worked at the Vatican in company with Perino del Vaga and others. He is last heard of in 1558 as being still in Rome.

LUCA SIGNORELLI.

[Born about 1441—died 1523.]

*P. 348§*

The earliest record of works by Signorelli bears the date 1470.



In that year he executed some decorative works in the church of San Francesco, at Cortona.

*P. 349†*

This imposing, and in every respect noteworthy, picture has lately been added to the National Gallery, London (No. 1,128), after having been previously in the Hamilton Collection. Vasari imputes the bad restoration of the Infant Christ to Sodoma, an artist whose deeds he seems to have been anxious to put in a bad light whenever he could. The cause of the restoration of the Infant was, in all probability, not damp, but the realism with which Signorelli seems to have treated the subject, thereby offending the taste of the church-goers of Volterra. Nothing points here to Sodoma. The heavy repaints are no doubt the work of some indifferent hand. A banderole lying on the ground bears the signature "LUCAS CORTONENSIS PINXIT." The biographer's statement that this picture is painted in fresco, which implies that it was a wall painting, is evidently an error. It is painted on panel, and as such it is also mentioned in a manuscript by Ormanni in the library at Volterra.

*P. 351†*

This picture is now in the Berlin Gallery. It represents Pan with his companions.

*P. 353\**

The fresco painting of the journey of Moses, which has for a long time been ascribed to Signorelli, is more probably the work of Pinturicchio.

LEONARDO DA VINCI.

[Born 1452—died 1519.]

*P. 366†*

See also Gustavo Uzielli, "Ricerche intorno a Leonardo da Vinci," and J. P. Richter, "The Literary Works of Leonardo da Vinci," vols. i. and ii. London: S. Low and Co. 1883.

*P. 367\**

Prof Uzielli has shown (see "Il Buonarroti," 1875) that the sonnet ascribed to Leonardo by Lomazzo, is by Antonio di Matteo di Meglio, herald of the Signoria of Florence from the year 1418 until his death, which occurred in 1446. To him it is ascribed by most of the manuscripts of the fifteenth century in Florentine libraries.

*P. 368\**

Several writings of Leonardo's refer to the canalization of the River Arno (see "The Literary Works," vol ii., pp. 227-230). They appear all to have been written at some later date of Leonardo's life.

*P. 369\**

Mons. Ch. Ravasson has undertaken the reproduction by photography of the manuscripts at Paris. Two volumes, containing the manuscripts marked A, B, and D, have already appeared. The manuscript at the British Museum contains 283 sheets. It treats chiefly on mathematics. At Windsor Castle is the largest collection of original drawings, besides very valuable manuscripts on Anatomy, etc. The Forster Library at the South Kensington Museum contains three small volumes of note-books. Two others are at Ashburnham Place, in the library of Lord Ashburnham. One is at Milan, in the Trivulzio Palace, and one at Rome, in the possession of Count Manzoni. (See "The Literary Works of Leonardo da Vinci," vol. i., pp. 5-7, and vol. ii., pp. 479-499.)

*P. 370*

According to Amoretti, there are six different specimens of twisted ornaments in the Ambrosian Library at Milan. The original blocks of these are preserved in the print room of the Bibliothèque Nationale at Paris. Durer, who copied them, omitting the inscription, added to the second impressions his own monogram. In his diary he designates them simply as "die sechs Knoten." (See Thausing, "Life of A. Durer," i., 362-363.) In Leonardo's MSS. we find here and there little sketches or suggestions for these and similar ornaments.

*P. 373†*

The history of the picture here mentioned as being in the

Borghese Gallery at Rome is not known. It is evidently not by Leonardo da Vinci, but by Lorenzo di Credi. It corresponds, however, with the description here given by Vasari. Therefore, if it really belonged in Vasari's time to Pope Clement VII., it would follow that the artist's name, attached to the picture, had been changed at a very early period.

*P. 374†*

The head of the Medusa in the Uffizi Gallery appears to have been painted a considerable time after Leonardo's death, probably with the intention of replacing the lost original.

*P. 375†*

In the March of 1480 the monks of San Donato (near Florence) had given an order to Leonardo for this picture to adorn the high altar of their church, and in July of the following year a formal agreement was entered into. The price offered was three hundred florins in gold, on condition that the work was ready within twenty-four, or, at the most, thirty months. As Leonardo failed to fulfil these conditions, the arrangement with him was cancelled, and Filippino Lippi was instructed to do the work.

*P. 375‡*

Leonardo went to Milan earlier than Vasari indicates here. He seems to have left Florence in 1482. But he does not seem to have been at Milan before the year 1487. It cannot be said with certainty where he had been staying in the meantime. Among his manuscripts there are some very remarkable letters addressed to the Deyterdar or governor of Syria. In these Leonardo speaks of himself as having stayed among the mountains of Armenia. (See "Literary Works," vol. ii., pp. 387-394.)

*P. 376†*

The best existing copy after the Last Supper is in the Diploma Gallery of the Royal Academy, London. It is the work of Marco d'Oggiono, the pupil of Leonardo. It is not known when Leonardo began the picture, but certain MS. notes referring to it are in favour of the hypothesis that in 1494 the cartoons were not yet prepared. On the other hand, Luca Paciolo

informs us definitely that it was completed in 1498. Preparatory studies for this picture are in the Pinacoteca at Venice and at Windsor Castle. (See the reproductions in "The Literary Works," vol. 1., p. 334, plates xlv -1 )

*P. 379\**

Montorfano's picture was executed in 1495. It is in a very good state of preservation.

*P 379†*

Galeazzo Maria Sforza was assassinated in 1476 before his scheme for erecting a monument to his father, Francesco Sforza, could be carried into effect. In the following year Lodovico il Moro, the young aspirant to the throne, was exiled to Pisa, and only returned to Milan in 1479, when he was Lord (*Governatore*) of the State of Milan in 1480, after the minister Cieco Simonetta had been murdered. It may have been soon after this that Lodovico il Moro announced a competition for an equestrian statue, and it is tolerably certain that Antonio del Pollajuolo took part in it. (See ante, p. 127.) Leonardo may have been in the competition there and then, but the means for executing the monument do not seem to have been at once forthcoming. It was not, perhaps, until some years later that Leonardo, in a letter to the Duke (see Vasari, ii., pp. 392-394, note), reminded him of the project for the monument. Then, after he had obeyed a summons to Milan, the plan seems to have been so far modified, perhaps in consequence of a remonstrance on the part of the artist, that a pacing horse was substituted for one galloping, and it may have been at the same time that the colossal dimensions of the statue were first decided on. We learn from a statement of Sabbà da Castiglione that when Milan was taken by the French in 1499, the model sustained some injury; and this informant, who, however, is not invariably trustworthy, adds that Leonardo had devoted fully sixteen years to this work. This often-quoted passage has given ground for an assumption, which has no other evidence to support it, that Leonardo had lived in Milan ever since 1483. But I believe it is nearer the truth to suppose that this author's statement alludes to the fact that about sixteen years must have passed since the competition, in which Leonardo had taken part. In September,

1501, Ercole I., Duke of Ferrara, wrote to his agent at Milan: "Seeing that there exists at Milan a model of a horse, executed by a certain Messer Leonardo, a master very skilful in such matters, one which the Duke Lodovico always intended to have cast, we think that if the use were granted us of this model, it would be a good and desirable thing to make a casting from it." The reply was "With reference to the model of the horse erected by Duke Lodovico, his reverend lordship (the Cardinal of Rouen, French Governor of Milan) perfectly agrees to its removal, as far as he is concerned. Yet, as his Majesty the King (Louis XII.) had himself seen the statue, his lordship dare not grant the duke's request without previously informing the king." Nothing came of the project. Soon afterwards the model must have fallen into decay and become lost. (Leonardo's numerous preparatory studies are reproduced, with his notes referring to them, in "The Literary Works," vol. ii., plates lxxv.-lxxxvi. and pp. 10-17.)

P. 380†

Marc Antonio della Torre taught the science of anatomy in the universities, first of Padua, and then of Pavia; and at Pavia he and Leonardo may have worked and studied together. We have no clue to any exact dates, but in the year 1506 Marc Antonio della Torre seems to have not yet left Padua. He was scarcely thirty years old when he died, in 1512, and his writings on anatomy have not only never been published, but no manuscript copy of them is known to exist. Some of Leonardo's writings on anatomy are reproduced in "The Literary Works," vol. ii., pp. 105-133.

P. 381‡

The different portraits said to represent Leonardo da Vinci are very unlike each other. The drawings, showing the head in profile, at Windsor Castle and elsewhere, seem to be a pupil's work, executed from memory. The picture in the Uffizi at Florence is admittedly not by Leonardo himself, but probably by some unknown artist of the middle of the sixteenth century. Here, also, the features are widely different from the original drawing at the Royal Library in Turin (see "The Literary Works," vol. i., plate 1.), from which the drawings at Venice and at Milan have been copied.

*P. 382\**

In "The Literary Works," vol. i., pp. 13-332 will be found the original text of Leonardo's treatise on painting, as rediscovered from the various autographs still in existence. It differs widely from all the previous editions, and contains, among other hitherto unknown materials, the highly important researches on the proportions of the human figure.

*P. 382†*

In 1499 Lodovico il Moro was deprived of the Duchy of Milan. In the following year Leonardo is mentioned as staying at Venice. In 1502 Cæsar Borgia commissioned him to inspect the fortresses of his States, but he remained in the service of the tyrant only for a very short time. Some notes referring to his journeys in Central Italy are to be found in his manuscripts. More valuable are the maps drawn by Leonardo at this time. (See "The Literary Works," vol. ii., pp. 240-240, and plates cxi.-cxiv.)

*P. 383\**

The history of the cartoon in the Diploma Gallery of the Royal Academy has been discussed by A. Marks in the Transactions of the Royal Society of Literature, 1883.

*P. 383†*

The picture said to represent Ginevra Benci, in the Pitti Palace, is not by Leonardo da Vinci.

*P. 385\**

Leonardo prepared the cartoon in the Sala del Papa of Santa Maria Novella at Florence, and worked there from the end of October, 1503, till February, 1504, and then was busied with the painting in the Sala del Consiglio in the Palazzo della Signoria, till the work was interrupted at the end of May, 1506. Some of his preparatory studies are still preserved. (See "The Literary Works," vol. i., pp. 338, 339, and plates li.-lvii.)

*P. 386†*

Vasari, as is well known, describes only one scene or episode of the cartoon—the battle for the standard, in the foreground of the composition, as it would seem; and this only was finished as

a mural decoration in the Sala del Consiglio. This portion of the composition is familiar to all, from the disfigured copy engraved by Edelinck. Mariette had already very acutely observed that Edelinck must surely have worked from a Flemish copy. There is in the Louvre a drawing by Rubens, which also represents four horsemen fighting round a standard, and which agrees with Edelinck's engraving, but the engraving reverses the drawing. An earlier Flemish drawing, such as may have served as the model for both Rubens and Edelinck, is in the Uffizi collection. This seems to be a work of the second half of the sixteenth century, a time when both the picture and the cartoon had already been destroyed. It is apparently the production of a not very skilled hand. Raphael Trichet du Fresne, 1651, mentions that a small picture by Leonardo himself, of the battle of the standard, was then extant in the<sup>e</sup> T<sup>u</sup>leries; by this he probably means the painting on panel which is now in the possession of Madame Timbal, in Paris, and which has lately been engraved by Haussoullier as a work by Leonardo. More probably it is the work of some unknown Florentine painter of the beginning of the sixteenth century. At the same time, it would seem to be a copy, not from Leonardo's cartoon, but from his picture in the Palazzo della Signoria. At any rate, this little picture and the small Flemish drawing in Florence are the oldest finished copies of this episode in the great composition of the "Battle of Anghiari." An earlier but very slight sketch by Raphael of the same subject, apparently drawn in 1505, is in the University Galleries at Oxford.

P. 387\*

Between the years 1506 and 1514 Leonardo was staying for some time at Milan, and for some time at Florence, travelling frequently hither and thither. In September, 1514, he left Milan for Rome, accompanied by several of his pupils. His patron, Giuliano de' Medici, lodged him in the Vatican. As to his occupations at Rome, see "The Literary Works," vol. ii., pp. 407-410.

P. 388\*

It is not known what has become of the pictures here described.

## P. 389\*

See also "The Literary Works," vol. ii., pp. 282-286, 301-311.

## P. 390†

Leonardo's drawings of the anatomy of the horse are at Windsor Castle. (See "The Literary Works," vol. ii., p. 489.)

## P. 390‡

Leonardo's numerous drawings and his writings on architecture are reproduced in "The Literary Works," vol. ii., pp. 25-104, and plates lxxvii.-cvi.

## P. 391†

Beltraffio's picture, here described as being in Bologna, is now in the Louvre at Paris.●

## P. 392\*

Among Leonardo da Vinci's immediate pupils at Milan, of whom we possess authenticated works, are to be reckoned Giovan Antonio Boltraffio, Marco d'Oggionno, Andrea Sala, called Salaïno, *i.e.* little Sala, Giovan Antonio Bazzi, called Sodoma at Siena, Cesare da Sesto, and the so-called Giampietrino. Among those *indirectly* influenced by him—the Milanese Ambrogio de Predis, Bernardino dei Conti of Pavia, Andrea Solari of Milan, Bernardino Luini, Gaudenzio Ferrari, &c.

## GIORGIONE.

[Born 1478—died 1511.]

## P. 395†

It appears from recent researches that Giorgione was the illegitimate son of Jacopo Barbarella, a member of a distinguished Venetian family which had settled at Castelfranco, and of a peasant girl of Vedelago. (See Camavitto, "La Famiglia di Giorgione da Castelfranco," "Giornale Arcadico," 1878.)

## P. 395§

"It is but one of the many fables that have arisen out of municipal vanity, that, as Vasari records, Giorgio Barbarella



learned his new method of painting from the pictures of Lionardo da Vinci. Where, in Venice, could Giorgione have seen, in his time, paintings by Lionardo? Again, some writers assert that Giovanni Bellini, in his picture of the year 1505, painted for the church of St Zaccaria at Venice, modified his former manner of painting after the new system of Giorgione. This statement is directly contradicted by the great altar-piece done by Giovanni Bellini for the church of St Giobbe, at Venice, in the last decade of the fifteenth century, now in the Pinacoteca of Venice (No. 38). The pupil may very likely have learned from his master, but not the converse, and I think Dürer was quite right, when, in a letter from Venice (1506) to his friend Pirckheimer, he declares Giovanni Bellini to be still the greatest painter in Venice. It was only in the last six years of his short life, from about 1505 to 1511, that Giorgione developed his full, his total power. The few works that have come down to us (all his wall-paintings have been destroyed by the sea air) show such an original and highly poetical mind, his simple, unprejudiced, and fine artist-nature speaks out of them so freshly, so winningly, that whoever has once understood him can and will never forget him. No other artist knows like him how to captivate our mind and chain our imagination for hours with such small means; and yet we often do not know, in the least, what those figures of his really stand for. Vasari already remarked that it was difficult to give Giorgione's representations an explanatory name. Giorgione was a genuine, harmless, cheerful nature—a lyric poet, in contrast with Titian, who was wholly dramatic. The latter is, no doubt, a more powerful and energetic mind, whilst Giorgione is, to my thinking, an artist of much finer grain. In his landscape backgrounds, in the charm of his outlines and colouring, few have equalled and none surpassed Giorgione, excepting, perhaps, Titian. His love was given to music, beautiful women, and, above all, to his noble art. No one was so independent as he; to the great and powerful of this world he remained indifferent, to none of them did he sacrifice, as, for instance, Titian did, his freedom and, still less, his dignity. So Vasari paints him to us, and I believe the likeness is true to life." (G. Morelli, "Italian Masters in German Galleries," pp. 158, 159.)

*P. 396\**

It is not known where the original of the picture, representing David with the head of Goliath is to be found. Different galleries claim to possess it.

*P. 397\**

The works of Giorgione are extremely rare. They are mostly so-called cabinet pictures, it is only exceptionally that he seems to have undertaken church paintings. The Anonymus Morellianus counts no more than about a dozen of his pictures in all, as existing at Venice in his time, that is, between 1512 and 1540; a second dozen Vasari has incidentally described, but of these very few can now be identified. The pictures enumerated in the following short list may safely be accepted as genuine works of the master — 1 and 2 The so-called "Fire Ordeal," and "The Judgment of Solomon," in the Uffizi Gallery at Florence (Nos. 621 and 630), perhaps the earliest works of the master now in existence; 3. The large altar-piece at Castelfranco, "The enthroned Madonna, with the Saints Francis and Libérale," the artist's masterpiece; 4. The stormy landscape with a gipsy woman and a soldier in Venice, in possession of Prince Giovanelli; 5. The Madonna with the Infant Christ, seated between the Saints Antony and Rochus, in the Museo del Prado, Madrid, where it is ascribed to Pordenone, 6. The half-length figure of the "Knight of St. John," in the Uffizi Gallery at Florence (No. 622); 7. Daphne and Apollo in a landscape (much injured), in the Museum of the Seminario Vescovile at Venice; 8. The so-called "Concert," in the Louvre Gallery at Paris, 9. A landscape with shepherds, in the Picture Gallery at Pesth; 10 "The Three Philosophers," in the Belvedere Gallery at Vienna; 11. The sleeping Venus, in the Dresden Gallery, where it is ascribed to Sassoferrato (!), as being a copy after Titian. (See G. Morelli, "Italian Masters in German Galleries," pp. 151-168.)

*P. 400\**

This is one of Titian's earliest works. The figures are busts, nearly life-size.

*P. 400†*

The picture at Treviso, representing the dead Christ sur-

rounded by angels, by no means merits the praise bestowed on it by some writers, who seem to have been misled by the statement of the Anonymus Morellianus, that Giorgione had painted the same subject. The said picture at Treviso is the production of an inferior artist, perhaps of Domenico Caprioli. (See G. Frizzoni, "Notizia d'Opere di Disegno," Bologna, 1884, pp. 218-219.)

## ANTONIO DA CORREGGIO.

[Born 1494—died 1534.]

*P.* 402†

See also the biographies by Julius Meyer, in the new edition of Nagler's "Kunstlerlexicon," and by J. P. Richter in Dohme, "Kunst und Kunstler."

*P.* 404\*

Correggio owed his artistic education to the school of Ferrara-Bologna. According to an old tradition he was a pupil of Francesco Bianchi of Ferrara, a pupil of Cosimo Tura, who had settled at Modena. Bianchi was very intimate with Francia and Lorenzo Costa, and is said to have painted in company with them *al fresco* in the Bentivoglio Palace at Bologna. We can then also admit as probable that the talented pupil from Correggio, having served out his apprenticeship with Bianchi in 1507 or 1508, was sent by him to the studio of his friend Francia, to complete his studies. His earliest authenticated picture, a large altar-piece with the Madonna enthroned and four saints in the Dresden Gallery was painted in 1514-15, and is signed "ANTON[IV]S DE ALEGRIS . P." It has many features in common with Francia as well (*e.g.*, the head of St. Catherine) as with Costa. Surely before receiving the commission for so large a picture the young artist must have produced some other works displaying his extraordinary gifts. Such were, for instance, a small Madonna picture, with saints, in the collection of Signor Gustavo Frizzoni, of Milan; another Madonna picture, ascribed to Titian, in the Uffizi Gallery at Florence (No. 1002), and a Madonna picture in the Musco Municipale at Milan. Two pictures, painted about the years 1513-14, are in England. a

large altar-piece with four saints, at Bath House, London, in the collection of Lord Ashburton, and a charming little picture of a Holy Family, at Hampton Court (No 276). Before Correggio settled at Parma, he must have been artistically in communication with Dosso and Garofalo. His picture of "A Rest during the Flight to Egypt," in the Tribune of the Uffizi Gallery, seems to warrant the hypothesis.

*P. 404†*

The hypothesis that Correggio was influenced by Mantegna is altogether antiquated, nor can we believe that Begarelli, the sculptor of Modena, had been acquainted with the painter.

*P. 407\**

The two pictures, incorrectly described by Vasari from what Giulio Romano seems to have related to him about them, have in the course of time passed through many hands. The Leda is now in the Berlin Gallery, the Danae is in the Borghese Gallery at Rome. A picture of Venus and Mars with a Cupid is in the National Gallery, London. Correggio painted two more representations of mythological subjects, not mentioned here, although not inferior to them: "Jupiter and Antiope," now in the Louvre, and "Jupiter and Io," in the Belvedere Gallery at Vienna.

*P. 407§*

The picture representing Christ appearing to Mary Magdalen is now at Madrid, in the Museo del Prado.

*P. 409†*

The portrait of Correggio was painted by Dosso Dossi. In the course of last century the picture came to England, and has since been lost sight of.

*P. 411‡*

The artist-family of the Solari (architects and sculptors) originally came from the village of Solaro, near Saronno, in the province of Milan, and was already settled at Milan in the first half of the fifteenth century, where Andrea most probably was born about the year 1460. Christopher, the sculptor and architect, called Il Goppo, seems to have stood in something like a father's place to his younger brother. For this reason the painter may

also have been surnamed *del Goppo*. Who his real instructor was, is not yet ascertained. In the superb modelling of his heads we detect the schooling he must have had, probably from his brother the sculptor. No Lombard painter comes so near to Leonardo as he, none ever turned out such a head as that in the "Ecce Homo" of the Poldi Gallery (Milan). In modelling hands, Solario is far behind Leonardo. A small Madonna picture, in the Brera Gallery, the earliest by A. Solario known, might also point to the influence of Bartolommeo Suardi, called Bramantino. In 1490 he accompanied his brother Cristoforo to Venice, and there he may have painted the fine portrait of a "Venetian Senator" (now in the National Gallery, London), about 1492-93. The influence of Giambellini, still more that of Antonello da Messina, is evident in this painting, and so long as it remained in the Casa Gavotti at Genoa, it actually passed for a work of Giambellini's. The magnificently modelled "Ecce Homo" at Poldi's may also have been painted about 1494. The two brothers returned from Venice to Milan in 1493. About this time he appears to have been strongly influenced by Leonardo da Vinci. In the Poldi-Pezzoli Museum at Milan are two tablets dated 1499, and signed: "Andreas Mediolanensis," therefore not painted at Milan. The picture of the Crucifixion, in the Louvre, is likewise signed: "A. Mediolanensis fa.," and dated 1503. In 1505 Solario painted the portrait of his friend, John Christopher Longoni, No. 734 of the National Gallery, London. In 1507 Solario travelled from Milan to France, and worked for two years at Gaillon for the Cardinal George of Amboise. Before returning to Italy he seems to have spent some time at Flanders. In the Poldi-Pezzoli Museum there is a picture of his dated 1515. From that time forward we hear nothing of him. See G. Morelli, "Italian Masters in German Galleries," pp. 64-69.

P. 412\*

That he painted the large altar-piece for the Carthusian church near Pavia (now exhibited in the new sacristy there), after 1515, is more than probable, especially as we are told that the upper part of the picture was left unfinished, and that it was completed (perhaps only restored) by Bernardini Campi about 1576.

## PIERO DI COSIMO.

[Born 1462—died 1521.]

*P. 412*

The proper name of Pier di Cosimo was Piero di Lorenzo di Piero d'Antonio.

*P. 415*

Vasari relates that Piero di Cosimo sometimes drew his inspiration from looking at walls covered with impurities. The statement may partly be exaggerated, but at the same time it suggests a reference to one of Leonardo da Vinci's writings, headed: "A way of developing and arousing the mind to various inventions."—"I cannot forbear to mention among these precepts a new device for study which, although it may seem but trivial and almost ludicrous, is nevertheless extremely useful in arousing the mind to various inventions. And this is, when you look at a wall spotted with stains, or with a mixture of stones, if you have to devise some scene, you may discover a resemblance to various landscapes, beautified with mountains, rivers, rocks, trees, plains, wide valleys and hills, in varied arrangement; or again you may see battles and figures in actions; or strange faces and costumes, and an endless variety of objects, which you could reduce to complete and well-drawn forms. And these appear on such walls confusedly, like the sound of bells, in whose jingle you may find any name or word you choose to imagine." (See J. P. Richter, "The Literary Works of Leonardo da Vinci," vol. i., p. 254.)

*P. 423\**

The National Gallery, London, possesses a picture by Piero di Cosimo, which may have been one of the series here described. It represents the death of Procris (No. 698). A satyr kneels at her head, and her hound, Lelaps, is sitting at her feet. The background is formed by an extensive landscape with a large river. The types of the figures have a vague resemblance with those we meet in the pictures of Filippino Lippi. See the reproduction of the picture in J. P. Richter's "Italian Art at the National Gallery," plate viii.

*P. 425†*

The picture of Cleopatra is to be found in the collection of the Duc d'Aumale, at Chantilly. The Museum of the Hague contains the portrait of Francesco da San Gallo, painted by Piero. (See Gustavo Frizzoni, "L'arte Italiana nella Galleria di Londra," *Archivio Storico Italiano*, 1879.)

## BRAMANTE.

[Born 1444—died 1514]

The best and most complete information about this great architect will be found in Baron Henry de Geymüller's publication, "*Les Projets primitifs pour la Basilique de Saint Pierre de Rome par Bramante, Raphael Sanzio, Fra Giocondo, les Sangallo, &c., publiés pour la première fois en fac-simile*," Paris, Baudry (French and German text), with numerous plates. Here will be found the proofs of the following facts. The architect's family name was not Lazzari, but Bramante. The surname Asdrualdinus appears to have been derived from Monte Asdrualdo, which is situated near Urbino.

*P. 428†*

The church of the Madonna del Riscatto near Urbana, which has been supposed to have been constructed by Bramante, does not recall his style, nor can it be believed that he should have constructed it, since Bramante was at the time a youth of fifteen years of age. The numerous other buildings in the Romagna, ascribed to him, are more probably by other architects. When at Milan he executed in 1487 a model for the cupola of the Cathedral, and in 1491 he was commissioned to make an estimate referring to it.

*P. 429†*

No authentic picture by Zenale is now to be found. The large altar-piece, the "St. Martin," behind the principal altar of the parish church of Treviglio, is indeed a joint work of Zenale and Buttinone (a copy of the original contract is preserved in the archives of the church), but we cannot tell what part of the

work is Zenale's and what Buttinone's. (See G. Morelli, "Italian Masters in German Galleries," pp. 416-419.) He was born in 1436, and died in 1526.

*P. 430†*

Several buildings at Milan are ascribed to Bramante. At the church of Sant' Ambrogio the canons' residence (1492) and the monastery (1498), at Santa Maria delle Grazie the cloisters, the sacristy, the cupola, and the refectory (1492); the church of Santa Maria presso San Satiro (about 1474 and 1494); the exterior and the first cloisters of the church Santa Radegonda: a portico, some windows, and other decorative work at the Spedale Maggiore, and similar work at the Arcivescovado. In Leonardo da Vinci's manuscripts there is a passing note on the buildings of Bramante at Milan. (See J. P. Richter, "The Literary Works of L. da Vinci," vol. ii., p. 427, No. 1414.)

*P. 437§*

Views of this house, in which Raphael lived, may be seen in A. di Geymuller, "Raffaello Sanzio studiato come architetto," Milano, 1884, pp. 52 and 99.

*P. 440\**

See also "Le Lettere di Michelangelo Buonarroti pubblicate per cura di Gaetano Milanesi," Florence, 1875, where a more correct text of the letter is given.

*P. 443\**

Ventura was born at Pistoja in 1442, and died in 1522.

## FRA BARTOLOMMEO DI SAN MARCO.

[Born 1475—died 1517.]

*P. 447\**

The picture of the Last Judgment was executed in 1499. It has been transferred from the wall on canvas, and is at present in the Museum of the Hospital of Santa Maria Nuova. Compare vol. ii., pp. 449, 450.



*P. 451\**

Fra Bartolommeo signed in 1504 the contract by which he agreed to paint the said picture.

*P. 452†*

The history of the picture which went to France is indicated in the following inscription, which was originally attached to its frame: "Jacopo Huraldo (*Hurauld*), Heduarum episcopo, Ludovici XII. francorum regis legato fidissimo Senatus Populusque Florentinus dono dedit. Anno MDXII." The picture itself is inscribed: "Orate pro picture MDXI—Bartholome floren. or. prae."

*P. 457||*

The description of this picture is incorrect in so far as Christ appears in it not as "showering down lightnings and thunderbolts," but, on the contrary, as in the act of giving his benedictions to the people. The picture has been removed to the Museum in the Palazzo Publico.

*P. 458†*

Now to be seen in the Museum in the Palazzo Publico of Lucca.

*P. 458†*

The picture of the Assumption is now in the Museum of Naples. There is no picture by Fra Bartolommeo at the Berlin Museum.

*P. 459†*

Numerous drawings by Fra Bartolommeo are in the Uffizi Collection at Florence, and in the Louvre.

*P. 461†*

The picture of the Abduction of Dinah is now in the Belvedere Gallery at Vienna.

*P. 462\**

Nothing is known about the life and works of Ciecchino del Frate. Benedetto, the son of Giovanni Cianfanini, was born in 1462, and was at an early period of his life in the studio of Botticelli. In later years he was a friend of Lorenzo di Credi's.

He died in 1542. His works cannot be identified. Still less is known about Gabriele Rustici, who died in 1562.

*P. 462†*

Fra Paolino was born in 1490. Authentic works of this master may still be found in the galleries of Florence, in the churches of Pistoja, and elsewhere.

MARIOTTO ALBERTINELLI.

[Born 1474—died 1515.]

*P. 464†*

G. Milanesi, in his notes to the new edition of Vasari, published by Sansoni, points out that the reliefs of Adonis with the dog, and the one with the two nude figures, are still to be found in the Palazzo Riccardi, and that the relief with the boys carrying the thunderbolts of Jupiter is in the Uffizi.

*P. 472\**

The picture of the Deposition is still to be found in the small Musco of the Seminario Patriarcale, near the Church Della Salute, at Venice.

RAFFAELLINO DEL GARBO.

[Born 1466—died 1524.]

*P. 477\**

The original is now in the Munich Gallery, where it has been ascribed to Perugino, and also to Raffaellino del Garbo, to whom it is assigned by Vasari, probably through inadvertence. That Raffaellino del Garbo painted a picture with the same subject and the same composition as this, which is really by the hand of Perugino, may be inferred from a drawing by Raffaellino in the British Museum, although it is at present not known where the

picture is to be found, or whether it has ever been carried out. The first idea, both of this drawing by Raffaellino del Garbo and of the painting by P. Perugino, must be sought in that magnificent picture by Filippino Lippi in the Badia at Florence, a true marvel of Florentine art, which must also have been present to the mind of young Fra Bartolommeo when he represented the same subject in a picture now in the Academy at Florence.

A fine tondo by Raffaellino del Garbo is in the collection of Mr. W. Graham, London. It represents the Virgin with the Infant Christ, to whom an angel offers a pomegranate. Another angel and the infant St. John are on the other side; landscape in the background.

Another beautiful tondo, representing the Madonna with the Infant Christ and two angels, is in the possession of Mr. A. Casella, London. There are numerous drawings by the same master at the British Museum.

*P. 477†*

This fresco-painting is still in existence.

*P. 480†*

Bastiano di Niccolò di Bastiano da Monte Carlo was received in the painters' guild in 1518. He died in 1563.

## TORRIGIANO.

[Born 1472—died 1528.]

*Pp. 483-484*

Similar opinions to those here expressed by Vasari about the course of instruction for young artists will be found in Leonardo da Vinci's treatise on painting. See "The Literary Works of L. da Vinci," edited by J. P. Richter, vol. i., p. 244.

*P. 486*

The expeditions here mentioned, in which Torrigiano served as a soldier, occurred during the years 1493 and 1503.

*P. 487\**

Torrighiano executed also at Westminster Abbey the recum-

bent metal effigy of Margaret, Countess of Richmond, mother of Henry VII. (d. 1509), placed in the chapel of Henry IV.; and in Chancery Lane, in the chapel inside the Rolls Buildings, the terra-cotta monument of Dr John Young, Master of the Rolls, about the year 1516. In 1519 Torrigiano was again in Florence. On the 18th of June of that year Rinaldo de' Ricasoli, consul of the Florentine colony at London, wrote to the Signoria of Florence complaining of the sculptor and Florentine citizen Piero Torrigiano for having acted contrary to his engagements entered into, about two years before, to construct an altar and other bronze works for King Henry VIII. for payment of one thousand pounds sterling. It is further stated that this sum had already been placed in the hands of some merchant of Lucca, who had given securities for the artist, and who had to pay him the sum in parts during the progress of the work. Two hundred and fifty pounds are stated to have already been credited to the artist in account with Pier Francesco Bardi in London, and now the Signoria of Florence is invited to prevent payment of the sum to the artist at Florence, since he had left London without beginning the work, "*insalutato hospite*," and without having received leave from the king, apparently with the intention neither of executing the work nor of returning to London, reflecting thus disgrace upon, and possibly prejudicing the Florentine colony. The original of this interesting letter is in the Florentine archives among the "*Lettere esterne alla Signoria*."

## GIULIANO AND ANTONIO DA SAN GALLO.

[Born 1445—died 1516.] [Born 1455—died 1534.]

### P. 489

Giuliano da San Gallo went to Rome at an early period of his life. There is in the library of the Palazzo Barberini a book of drawings from ancient monuments, begun in 1465. From the year 1469 until about 1472 he worked at the Palazzo di San Marco, the present Palazzo Venezia, in the Vatican, and in the Tribune of St. Peter's. (See E. Muntz, "*Les Arts à la Cour des Papes*," vol. ii., pp. 40 and foll.) The works ascribed to him at Pisa are by other masters.

*P. 490\**

Documents in the Florentine State Archives give the names of other artists, omitting Giuliano, as having been engaged in the defence of Castellana

*P. 490†*

The construction of this cloister was begun in 1492 by Giuliano, Alamauno, and Jacopo di Giovanni Salviati; other architects completed it afterwards

*P. 504\**

Reproductions of drawings by Giuliano for the church of St. Peter will be found in H. de Geymuller, "*Les Projets primitifs pour la Basilique de St Pierre de Rome*," Paris, 1880.

*P. 504†*

See Enrico de Geymuller, "*Raffaello Sanzio, studiato come architetto*," Milano, 1884.

*P. 506§*

Biagi affirms that in 1521 Antonio di San Gallo constructed the church of Sant' Agostino at Cortona, after the model of San Lorenzo and Santo Spirito, of Florence. ("*Storia di Colle*," Florence, 1859.)

## VOL. III.

## RAPHAEL SANZIO.

[Born 1483—died 1520.]

*P. 2\**

The day on which Raphael died was a Good Friday, but Vasari is probably mistaken when asserting that the day of his birth was also a Good Friday. The inscription on Raphael's tombstone, which was written by Cardinal Bembo, has certainly a greater claim to be accepted than Vasari's statement, who, in more than one instance, appears to have been misinformed about Raphael. Compare *below*, p. 179.

*P. 2†*

A Madonna by Giovanni Santi is in the National Gallery, London (No. 751).

*P. 3†*

In no way can Giovanni Santi be considered to have influenced the art of painting as professed by his son in his earliest works. There is nothing in his works to foreshadow the genius of Raphael. Much pains may have been bestowed upon them, but in his compositions as well as in the types of his figures, we miss, above all, the grace and charm which with Raphael were only natural gifts.

*P. 3§*

Two of Raphael's very earliest works are in the National Gallery, London: the small panel picture, "Dream of a Knight," and the cartoon, drawn with the pen and ink, for the same picture. As G. Morelli has shown conclusively ("Italian Masters in German Galleries"), there is nothing in these works which reminds one of Perugino. But if we compare them with genuine works by Timoteo Vita, who in spite of chronological and other obvious inconsistencies has hitherto absurdly been called Raphael's pupil, we must admit that he was really his first master.

*P. 4‡*

From the year 1493 to the middle of 1498, Perugino was only at brief and rare intervals a resident in Perugia, and Raphael does not seem to have gone there before the year 1500.

*P. 4||*

The picture of the Coronation of Mary, as well as its predella, is now in the Picture Gallery of the Vatican. For many years it had been considered a work of Perugino himself, probably because it had been ordered of him, and so passed out of his studio to the purchaser under the master's, instead of the assistant's name. The original cartoons of the predella are still in existence. The pen-drawing for the "Annunciation" is at the Louvre; that for the "Presentation" in the Oxford Collection; the sketch for the "Adoration" belongs to Cavalier Donni of Perugia.

*P. 5†*

The "Christ on the Cross," formerly in the collection of Cardinal Fesch, is now in Dudley House, London. It was painted about the year 1501. G. Morelli remarks about its style:—"The fine, somewhat womanly, and impressionable nature of young Raphael very soon forgets his teacher Timoteo while at Perugia, and strives with all its might, as we see in this interesting picture, to adapt itself to the manner of his new master. It is to be observed that in this picture Raphael borrowed the two flying angels who catch the blood of Christ in cups, as well as the Christ and the other figures, from Perugino. The Christ is taken from Pietro's painting in the church Della Calza, the Magdalen from his fresco at S. Maddalena de' Pazzi at Florence; the St. John from his 'Deposizione' at the Palazzo Pitti. The shadows in the picture are very black, nay, sooty. The shape of the hand is modified after the Peruginian hand, the fist being narrower and the fingers longer than in the hand of the Dreaming Knight; the ear of St. Jerome is fat and round, a peculiarity which Raphael retained from that time to the end of his life; the landscape in the background is thoroughly Peruginian: a plain with a river in the middle, and hilly ground on both sides. Here also we find, on St. Jerome's thigh for instance, those longish cross-puckers that are peculiar to Perugino and Pinturicchio. In short, there is in this picture of Raphael's hardly a feature left to remind us of Timoteo. Yet the noble, deep, and tender spirit of the young artist already shines so brilliantly out of these figures, that in gazing at them we scarcely think of Pietro Perugino."

This is the first picture which Raphael signed with his name: "RAPHAEL VRBINAS . P."

*P. 5†*

The picture of the Sposalizio, is dated MDIII. In 1495 Perugino had painted a similar picture for the Cathedral of Perugia, now at the Museum of Caen in France. This was imitated by Raphael with regard to the composition.

*P. 6\**

See about this vexed question G. Morelli, "Italian Masters in German Galleries" (pp. 328-331): "A journey of Raphael to

Siena, to help Pinturicchio with his frescoes in the Libreria of the Cathedral, is what I should think no serious inquirer will now maintain. It was plainly a pure invention of Siennese local patriotism. There is not a feature to be found in these frescoes that would be beyond the artistic ability of Pinturicchio; on the contrary, I think the faults of the master in composition as well as in drawing show themselves more glaringly here than anywhere else. Passavant allows that Raphael had no direct share in these frescoes, and quotes as a proof the 'History of Siena,' by Sigismund Tizio, where there is not a word said to imply any co-operation of Raphael in those wall-paintings. Nevertheless, as the drawing of the Graces in marble, which were in that Libreria, is generally accepted as Raphael's (this drawing is one of the set of 'Raphael drawings,' so-called, at the Venetian Academy), we must conclude, says Passavant, that young Raphael stayed some time at Siena (i. 60). But we have already seen that even this drawing of the 'Two Graces' is by Pinturicchio, and not by Raphael. This, of course, does not exclude the possibility of Raphael having, as early as 1503, paid his friend and instructor a short visit at Siena. With such friendly relations subsisting between the *Decemvir* Pinturicchio, then verging on fifty, and Raphael, a youth of twenty, it is a very natural conjecture that the young artist, from sheer desire of learning, would often visit the studio of the renowned Pinturicchio, and pick up valuable hints from that master. The well-known drawing in the Oxford collection which represents four young men standing, three of them leaning on their lances, furnishes, I think, the best proof of the soundness of this hypothesis. In this drawing we see the same young man in four different postures. It is, therefore, a study from nature, a so-called drawing from the model, and not a composition. Now, did Pinturicchio make the same studies, at the same time and from the same model as Raphael, which I think most probable, or did he borrow this 'model-drawing' from Raphael for one of his own wall-paintings in the Libreria of Siena?

"This much is certain, that Pinturicchio, in one of his Siena frescoes, has brought in three of these young men in the middle-distance, with some slight alterations from the drawing; for instance, the young warrior with the lance and short yellow cloak, who in Raphael's study appears almost in profile and



looking to the left, turns his face to the right in the fresco; the second young man, the leader, who marches in front of the other in a red cap, shows in the fresco the *whole* of his left foot balanced on tiptoe, while Raphael's sheet puts him in a different attitude, Pinturicchio also makes him stretch out his right arm, and hold a stick in his hand—details which are arranged otherwise in the drawing. The middle figure in Raphael's 'model-drawing' is wanting in the fresco. Moreover, the group in Pinturicchio is much livelier than in Raphael's study.

"On the strength of these considerations I think we may be allowed to presume that young Raphael drew the same figure from nature in different attitudes in the atelier of Pinturicchio, and very likely together with his elder friend. It would seem well-nigh ridiculous to suppose that an artist who had grown grey in his profession, who had been Court-painter to Pope Alexander VI., would have had the composition for his work in the Libreria of Siena Cathedral done for him by a youth of twenty.

"Vasari, who (as Baron Rumohr has remarked, ii. 330) never had a good word for Pinturicchio, seems to have blindly taken the fable forged by Siennese municipal vanity for sterling coin, and given it currency in his work."

### P. 6§

In the spring of the year 1504 Raphael visited his native town, Urbino. Towards the middle of October of the same year he came for the first time to Florence. How strongly he was attracted by the grace of Leonardo, may be seen not only in several drawings of this his first Florentine period, but quite as much in his likeness of Maddalena Doni, which involuntarily reminds one of Leonardo's portrait of Mona Lisa del Giocondo.

Along with the portraits of the Doni couple (in the Palazzo Pitti), we may place in this period "The Madonna di Casa Tempi" (in the Munich Gallery), the so-called "Madonna del Granduca" (in the Palazzo Pitti), and the Madonna in Lord Cowper's collection at Panshanger. Raphael's first residence at Florence may have lasted till about the summer of 1505. He then returned to Perugia again, where he passed nearly a whole year before he went back to Florence. In this period, probably, are to be placed the following works: The fresco painting in the convent of S. Severo, Perugia, the so-called "Madonna in the

Meadow " at the Belvedere, and, perhaps, the Madonna picture, No. 147a, at the Berlin Gallery.

In the summer of the year 1506, Raphael appears to have returned to Florence, leaving unfinished his wall-painting in San Severo at Perugia. At Florence he painted, amongst other things, the beautiful so-called Madonna del Cardellino, which we can still admire, in spite of the deformities that have overlaid it. (There is a hasty pen-and-ink sketch of it at Oxford.) There, also, he began at a later time, the great altar-piece for the Dei family (No. 165 in the Palazzo Pitti), in which the influence of Fra Bartolommeo della Porta is so plainly to be traced. Unfortunately, Raphael left also this picture uncompleted, as pressing business seems to have called him back to Perugia. By this time he was a master of renown, at Florence as well as Perugia; commissions came flowing in from all sides, and he was obliged to have recourse to assistants. We must not be astonished, therefore, if many a work that issued from his studio during this period of his activity (from the end of 1506 to the middle of 1508), does not exhibit its Raphaelite paternity so purely as his earlier works.

### *P. 9†*

This picture, in which Raphael seems to have been extensively assisted by his pupils, is in the possession of the King of Naples, who keeps it deposited at the National Gallery, London.

### *P. 10†*

See note to p. 6§.

### *P. 11\**

" The Munich 'Madonna di Casa Canigiani' is so disfigured by bad restoration, that on first seeing it we know not what to think; it is only after closely examining the details of form that we come to the conviction that the picture was not only composed by Raphael, but partly painted by him; and that it belongs to that class of his works which he executed with the help of others, such as the 'Entombment' at the Borghese Gallery, the so-called 'Madonna di Casa Colonna' at the Berlin Gallery, the 'Madonna Nicolini' at Lord Cowper's, &c. Not only have the transparence and clearness of the colours disappeared through infamous repainting, but portions of the figures

have been so defaced and distorted that one can no longer detect in it even the hand, still less the mind, of Raphael." (See Morelli, "Italian Masters in German Galleries," p. 83.) Before the unfortunate cleaning and repainting of the picture, the name of the master, and the date, 1505, are said to have been legible on the seam of the Virgin's dress.

*P. 12\**

The picture was not purchased by Pope Paul V., but the monks of San Francesco made him a present of it, after having furtively transferred it from Perugia to Rome, to the great annoyance of the citizens of Perugia, who in vain made remonstrances.

*P. 15\**      ? ?

The man standing near Raphael is a portrait, not of Perugino, but of Giovan Antonio Bazzi, called *il Sodoma*.

*P. 30†*

It is not known what has become of this picture.

*P. 35‡*

It is very doubtful whether the portrait in the Munich Gallery said to represent Bindo Altoviti is really by the hand of Raphael. In its present state of alteration by heavy repaints it seems impossible to pronounce an opinion about its genuineness. (See G. Morelli, "Italian Masters in German Galleries," pp. 84, 85.)

*P. 37‡*

See also "Life of Bramante," note on p. 166 of this volume.

*P. 38\**

Raphael went beyond everyone else in his admiration for Dürer. We can believe Lodovico Dolce ("Dialogue on Painting," p. 42), when he says that drawings, engravings, and woodcuts of Dürer's hung in Raphael's studio, and were loudly praised by him. He must have got to know them through his own engraver, Marc Antonio Raimondi, whom he had employed since the year 1510. Raimondi had already, as early as 1506, formed his style by reproducing on copper almost the whole of Dürer's

"Life of the Virgin," and he now, under Raphael's own eyes, did the same with the "Little Passion." Nor did Raphael himself escape the influence of Durer's genius. In his "Bearing of the Cross" of 1516—the famous "Spasimo di Sicilia" of the Madrid Museum—he borrowed the whole of his composition, almost figure for figure, from the corresponding woodcut in the "Great Passion." It was nothing but the unqualified admiration which Raphael conceived for Durer, consequent on his becoming acquainted with the numerous specimens of the latter's art, rendered accessible by means of commerce, that gave him the desire to become known in his turn to the Nuremberg master, and to enter into personal relations with him. That Durer should have taken the initiative in this interchange of presents is wholly improbable. It was far more natural that Raphael, being the younger, should have taken the first step, and surprised Durer with some specimens of his drawing. Durer would then have felt himself highly honoured, and bound to make a more handsome present in return. (See M. Thausing, "Albert Durer," vol. ii., pp. 89-91.)

*P. 38†*

The portrait of Raphael's mistress, here referred to as being at Florence in private possession, is most probably the so-called "Donna Velata" of the Pitti Gallery. The features of this portrait remind one of the head of the Madonna in the celebrated picture of "La Madonna di San Sisto" at Dresden.

*P. 47†*

The portrait, called *La Fornarina*, in the *Tribuna* of the *Uffizi*, where it is ascribed to Raphael, is by the hand of *Sebastiano del Piombo*. The so-called *Fornarina* in the *Palazzo Borghese* at Rome is probably by *Giulio Romano*.

*P. 49\*\**

The cartoons are now at the South Kensington Museum.

*P. 50†*

The representation of the same subject in the *Louvre*, which is in a greatly damaged state, has perhaps a better claim to be considered the original.

*P. 60††*

The most trustworthy account of his end is to be found in a letter written by the Venetian Marc Antonio Michel di Ser Vittor to Antonio di Marsilio at Venice, and dated from Rome April 11th, 1520, five days after the great master expired. It seems that while superintending the frescoes in the Farnesina, a summons from the Pope brought him with hurried steps to the Vatican. On arriving there, overheated, he was detained in a large hall until perspiration was checked. Seized with fever, he was bled, in a belief that the attack was pleurisy, and the consequence was that he died about ten o'clock on Good Friday (April 6th, 1520) (See G. Frizzoni, *Notizia d' Opere di disegno*, Bologna, 1884, pp. xxiii -xxv.)

*P. 64\**

Raphael's pictures in the National Gallery, London, are described and partly illustrated in J. P. Richter's "*Italian Art at the National Gallery*," pp. 53-56. The results of late researches about Raphael's life are to be found in the biographies of the artist written by E. Muntz (French and English edition), H. Grimm, A. Springer, Crowe and Cavalcaselle, and others. As to Raphael's drawings at Oxford see J. C. Robinson, "*A Critical Account of the Drawings by Michel Angelo and Raffaello in the University Galleries*," Oxford, 1870.

## GUGLIELMO DA MARCILLA.

[Born 1467—died 1529.]

*P. 67\**

In 1509 he was already at Rome, as is shown by the Pope's Breve, dated October 19th of that year, authorizing the French friar to leave the order of Saint Dominic to become either a Benedictine or an Augustine friar.

*P. 68\**

In 1517 he was staying at Cortona, as appears from documents.

*P. 76§*

One of the glass windows of the Capponi Palace, representing

the Entombment of Christ, is now in the Museo Nazionale of Florence.

*P. 77\**

Maestro Luca, mentioned in the following line, is Luca Signorelli.

*P. 78*

Pastorino Pastorini of Siena, who executed pictures as well as glass windows, and also medals, was born about the year 1508, and died in 1592. As to his numerous medals see A. Armand, "Les Médailleurs Italiens des quinzième et seizième siècles," Paris, 1879.

Battista di Lorrenzo Borro died at Florence in 1553.

IL CRONACA.

[Born 1457—died 1508.]

*P. 80\**

Simone di Maso d'Antonio Pollajuolo, as the artist is called in documents, had no family relation with the sculptor of that name. In 1493 Antonio Pollajuolo executed at Rome the bronze monuments here referred to.

*P. 87*

In July, 1495, Cronaca was appointed chief architect for the construction of the great hall at the Palazzo della Signoria. In the following year his salary was raised, but in 1497 the post was given to Antonio di Francesco da Sangallo, and in 1498 to Baccio d'Agnolo.

*P. 94*

Matteo, the brother of Il Cronaca, was born in 1452. He is not mentioned in Florentine documents after the year 1469. According to Albertini ("De mirabilibus novae et veteris urbis Romae," 1510) he executed in the church of San Pietro in Vaticano a bas-relief representing the martyrdom of St. Paul and St. Peter. This is now to be seen in the Grotte Vaticane. An engraving of it is in Dionisi. "De Cryptis Vaticanis."

## DOMENICO PULIGO.

[Born 1492—died 1527 ]

*P. 93*

The full name of this artist is Domenico di Bartolomeo degli Ubaldini.

*P. 94*

The two disciples of Ridolfo del Ghirlandajo, here named, were Bartolomeo (or Bagio) di Zanobi Getti (not Gotti, as Vasari has it), who died in 1436, and Antonio, called T'oto, who in 1419 worked in company with Torrigiani at Florence. Antonio d'Arcagnelo, who is mentioned in the lists of Saint Luke's Guild under date of the year 1520, was also his pupil.

*P. 96*

The two Madonna pictures for Messer Agnolo della Stufa and for Messer Agnolo Nicolini are lost, but the one painted for Messer Filippo Spini is most probably the picture No. 145 in the Pitti Gallery at Florence.

*P. 98†*

This picture had been painted in 1525. The frescoes of the two angels, said to have been executed by Puligo in the same church, are, according to Gaetano Milanesi, by Domenico Ghirlandajo.

*P. 99*

Vasari omits to mention that in 1525 Puligo went to Genoa to paint two altar-pieces. These, however, are now lost.

## ANDREA DA FIESOLE.

[Born 1465—died 1526.]

*P. 99\**

Francesco di Simone is mentioned in the life of Verrocchio as having been a pupil of this artist.

*P. 100\**

By Michele Maini, mentioned in the following passage, we have possibly to understand Michele di Luca Marini, a sculptor of Fiesole, who was born in 1465.

*P. 100§*

Antonio di Giorgio Marchissi was born in 1451. In 1474 he was at Pesaro, in 1487 he constructed a monastery near Florence. In 1494 he is mentioned as being at Naples in the service of the King, with a salary of 200 ducats, and in 1498 as inspecting the fortresses of Calabria. In 1517 Pope Leo X. called him to Civita-Vecchia, and in the following year he was employed by the Government of Florence to inspect several fortresses in Tuscany. He died at Florence in 1522.

*P. 103*

Giovanni Mangone, a native from Caravaggio, was at Rome from 1527 (if not from an earlier date), until his death in 1543. Among other works executed by him is the Palace of the Cardinal Armellini. In the Uffizi collection is an architectural drawing signed with his name.

*P. 103†*

Maso Boscoli, the son of Piero di Maso d'Antonio da Settignano, was born in 1503, and died in 1574. Silvio Cosini was born at Pisa in 1495. His brother Vincenzo was also a sculptor. Jacopo Sansovino says in his testament that the two brothers Cosini have been engaged by him to execute his tomb at Venice. Silvio died at Milan about the year 1540.

*Pp. 105-106*

Silvio Cosini went to Genoa in 1532, as appears from the monograph by Santo Varni. "Delle opere eseguite in Genova da Silvio Cosini," Genoa, 1868.

## VINCENZO DA SAN GIMIGNANO.

[Born 1492—died after 1529.]

*P. 107‡*

Before going to Rome Vincenzo executed some frescoes and



altar-pictures at Montalcino. Some of them are dated 1510 and 1511.

### TIMOTEO VITI.

[Born 1469—died 1523.]

#### P. 111\*

The only thing that is credible in this narrative of Vasari is the "very pleasing manner" of young Timoteo Viti, which was "very similar to that of his compatriot the new Apelles," viz., the style adopted some years later by his younger countryman, Raphael. Is there not convincing proof, ~~in~~ <sup>in</sup> the first place, that Raphael's artistic development was only very superficially known to Vasari; and, secondly, that he too often, as in this case, blinded by some prepossession, forsook the path of historical truth, to lose himself in the mazes of conjecture? He evidently assumed that Raphael must have been the master of Timoteo Viti, whereas chronology alone might have taught him better, had he paid the slightest attention to it.

Nearly all the art-historians have very naturally followed Vasari, and down to the present day they regard and represent Timoteo as a pupil and imitator of Raphael. There were, indeed, in the second decade of the sixteenth century two works of Raphael's at Bologna, namely, the "St. Cecilia," painted in 1516 for the altar of S. Cecilia Dagholi at the church of St. Giovanni in Monte, and the picture of "God the Father and the Four Evangelists," executed for Vincenzo Hercolani, some say in 1517, others in 1510. But Timoteo Viti, after serving his apprenticeship, left Bologna in 1495. How could he at that time have seen pictures by Raphael, a lad of twelve? We know from several documents that a warm friendship subsisted between Raphael and Timoteo Viti. From this tender relation between the two artists of Urbino Vasari draws forthwith the inference (see vol. iii., p. 107) that Timoteo must have been the pupil of Raphael.

#### P. 111†

The tempera-picture (now in the Brera Gallery) of "Mary

Enthroned, and Saints Crescentinus and Vitalis," is, so Vasari informs us, the first work that Timoteo painted after his return from Bologna; and, in fact, it has not only a very fresh and youthful look, but vividly reminds us, if not of Perugino, as Passavant imagined, yet of Lorenzo Costa and of Francia. This picture may therefore be a product of the years 1496 to 1500, the very time when Timoteo grew intimate with the Spaccioli family, for whom the painting was executed, and out of whose midst he shortly after, in 1501, chose a wife, Girolama di Guido Spaccioli. The picture, as Passavant tells us, was for a long time considered a work of Raphael, until documents were found which re-assigned it to Timoteo.

P. 111||

The Sant Apollonia is now in the Municipal Gallery of Urbino.

Pp 112-113

Pungileoni informs us in his "Elogio storico di Timoteo," &c., that Timoteo Viti had married already in 1501, that he never left his native town between the years 1501-1510; further, that in 1513 he was chief magistrate of Urbino, and that in 1518 his art was in request at the ducal court of Urbino. Timoteo Viti, moreover, belonged to a well-to-do family at Urbino, was much esteemed there, and in 1518, when Raphael was doing his wall-paintings in the church of S. Maria della Pace, he was close upon fifty, certainly not the age for a prosperous and highly-respected man to leave his home and family, and go to work as a journeyman, or even as assistant to a much younger master, at a wall-painting far from his own fireside.

P. 113§

This picture was painted in 1504.

P. 114\*

The Magdalen was painted in 1508 for the Bolognese Lodovico Amaduzzi.

P. 115†

The true estimate of Viti's great artistic merits, and a full account of his works has been given by G. Morelli, "Italian

Masters in German Galleries," pp. 291-310, 317-319. The following quotation from this work appears to settle the much disputed question of Viti's relation in art to Raphael: "In April of the year 1495, when Timoteo Viti came back a finished painter to his native town, Urbino, he there found Raphael, at the age of twelve, left without a master and guide in his art, through the death of his father, Giovanni, the year before. Will anyone call it unlikely then, that young Raphael should have joined his countryman and senior by fifteen years and continued under him those studies in painting which had been interrupted by his father's death? Timoteo was a lovable, frank, and pure artist-nature, and had gained, as we see by Francia's diary, the entire affection of his master at Bologna. And such being the case, is it not also probable that the mutual esteem and friendship which afterwards existed between young Raphael and Francia, was brought about through this very Timoteo?"

"Timoteo Viti, in the next few years after his return to Urbino, paints a 'Raphaelesque' picture at a time when Raphael was hardly fifteen; and, secondly, we know that Raphael, after once leaving Urbino in 1500, revisited his native town only two or three times (in 1504, 1506, and 1507), and never stayed there long. In October of the year 1504 he went from Urbino to Florence. Further, we know that in 1501 Timoteo Viti married Girolama Spaccioli, and from that moment never left his house and family again for any length of time; from which it follows that he could not possibly have studied under Raphael, either at Perugia or at Florence. On all these grounds is it not more reasonable to assume that that touch of Raphael, which all connoisseurs detect in Viti's works, especially in his early pictures, was a part of Timoteo's own individuality? Was he not also an Urbinate? As Lorenzo Lotto was Correggesque sooner than Correggio himself, so Timoteo Viti breathed Raphaelite grace and a Raphaelite delicacy into his works several years before Raphael. But it is not only the general conception of Timoteo's early works that recalls Raphael, it is also the shape of the hands and feet, the oval of the face, the manner of laying on the folds that remind us of his younger countryman. I cheerfully admit that to those who judge of Timoteo Viti by the 'Enthroned Madonna' (No. 120)

in the Berlin Gallery or the portrait-painting Luke in the Academy of Rome, any exposition of this contested point, however honest, will be the voice of one crying in the wilderness."

*P. 116§*

Genuine drawings by the master are rare. Some of them are in the Oxford Galleries and in the British Museum.

ANDREA DEL MONTE SANSOVINO.

[Borr 1460—died 1529.]

*P. 118‡*

The capitals in the ante-room were executed by him in 1490, when he was thirty years of age. The architecture of the ante-room was the work of Il Cronaca, who finished the model of it in 1489.

*P. 121*

The works executed by Sansovino in the convent of San Marco, near Coimbra, are still in existence, although not well preserved.

*P. 122\**

These two statues were executed at Florence, not at Genoa, the artist having sought and received permission to do the work in his studio.

*P. 122†*

Andrea appears to have worked at the figures of Christ and St. John the Baptist from 1502 until 1505.

*P. 122‡*

The two monuments in S. Mario del Popolo must have been executed before the year 1509, since they are mentioned in Albertini's book, "De Mirabilibus Urbis Romae," which appeared in that year. Ascanio Maria Sforza died in 1501, Girolamo Bazzo della Rovere in 1507.

## BENEDETTO DA ROVEZZANO.

[Born 1474—died 1552.]

*P. 131\**

Benedetto was born at Pistoja. He is generally called "Da Rovezzano," because after returning to Tuscany in 1505 he settled at Rovezzano and there invested in land the money he had gained by his art. In 1499 and in 1502 he was staying at Genoa. Soon afterwards he seems to have gone to France.

*P. 133†*

From a contemporary manuscript by *Biagio de' Milanesi* we learn that this sepulchral monument was begun in 1506, and nearly completed in 1513.

*P. 134\**

The fragments of the monuments are in the Museo Nazionale at Florence.

*P. 135*

Soon after Benedetto da Rovezzano had reached England, in 1524, Cardinal Wolsey engaged him to construct a monument for him at Windsor. After the fall of the Cardinal, Henry VIII ordered him to continue the work, which was to be his own monument. However, it was destroyed in 1646 by order of Parliament. The marble sarcophagus, which is the only remaining portion of the work, serves now for Nelson's tomb at St Paul's, London.

*P. 136\**

In July, 1552, he entered the monastery of Vallombrosa, paying 100 ducats for his board until his death.

## BACCIO DA MONTELUPO.

[Born 1469—died about 1535.]

## RAFFAELLO DA MONTELUPO.

[Born about 1505—died 1566.]

*P* 139\*

A few of the sculptures which originally decorated the tomb of Gaston de Foix are in the South Kensington Museum. The nick-name of Agostino Busti was not "Il Bambaja," but "Lo Zarabaja." By him also is the monument of Lancino Curzio in the Museo Archeologico in the Brera at Milan.

*P* 140†

It appears from Michelangelo's manuscript notes that in February, 1542, he committed to Raffaello da Montelupo the execution of three statues, larger than life-size, and already begun by him, for the said monument, to be completed within eighteen months for payment of 400 scudi. In August of the same year, the agent of the Duke of Urbino commissioned Raffaello to execute five statues for the same monument. See "Lettere e Ricordi di Michelangelo Buonarroti," pp. 709 and 717.

*P* 143†

Raffaello da Montelupo is the author of an autobiography of which a fragment has come down to us. It has been published by Gaye in the "Carteggio Inedito" (vol. iii. pp. 581 foll.), and by Gaetano Milanesi in Sansoni's edition of Vasari, vol. iv., pp. 551-562.

## LORENZO DI CREDI.

[Born 1459—died 1537.]

*P* 144\*

In the accounts of the hospital of Santa Maria Nuova, the artist's name is given as follows, under date of the year 1486, "Lorenzo d'Andrea d'Oderigo Barducci, painter in the studio of Andrea del Verrocchio."

*P. 146*

The portrait of Verrocchio, by Lorenzo di Credi, is now in the Gallery of the Uffizi (No. 1163), at Florence.

*P. 147§*

Two Madonna pictures by Lorenzo di Credi are in the National Gallery, London (Nos. 593 and 648). A heliograph reproduction of the last-named will be found in J. P. Richter, "Italian Art at the National Gallery."

*P. 147||*

Lorenzo took up his abode in Santa Maria Nuova in 1531, at the age of seventy-two, six years before his death.

## LORENZETTO.

[Born 1490—died 1541.]

## BOCCACCINO.

[Born 1460—died about 1418.]

*P. 155\**

The Procession to Calvary, No. 806, at the National Gallery, is an early work of Boccaccino, who probably studied for some time at Venice under Giovanni Bellini. The bright colouring, the careful execution, and the poetic landscape in the background, give to this rich painting a special attraction.

*P. 156*

By Girolamo, the miniature-painter, Vasari seems to mean the well-known illuminator Girolamo of Cremona, who during the years 1467 and 1475 executed sixty-one illuminations in the choral books, which are still preserved at the Libreria of Siena Cathedral. He appears to have been a pupil of Liberale da Verona.

*P. 156†*

Of Luino Vasari speaks again at the end of the life of Garofalo.

## BALDASSARE PERUZZI.

[Born 1481—died 1536.]

*P. 158\**

The registration of Baldassare's birth having been discovered in Sienese documents, there can no longer be a doubt that he was a native of that town. The name of his father was not Antonio, but Giovanni di Salvestro di Salvatore Peruzzi, a weaver from Volterra, who had no relation with the noble Florentine family of the same name.

*P. 159\**

The fresco-paintings in Sant Onofrio are not by Pinturicchio, but, as Cavalcaselle and Frizzoni have shown, early works of Peruzzi's, to whom they are rightly ascribed by Vasari, and who appears in these paintings as a follower of Pinturicchio. (See G. Frizzoni, "Delle Pitture di Baldassare Peruzzi," an article which appeared in "Il Buonarroti," 1869.)

*P. 162†*

Four extensive frescoes representing scenes of the history of Rome are still to be seen in a large room of the Palazzo del Campidoglio. They are, however, ascribed to Buonfigli.

*P. 164†*

This admirable cartoon now belongs to the National Gallery, London (at present not exhibited).

*P. 171*

As to Milighino see L. N. Citadella, "Documenti ed Illustrazioni riguardanti la storia artistica ferrarese," Ferrara, 1868, p. 270 foll. Instead of Antonio del Rozzo we have to read del Tozzo, this being the nick-name of the Sienese painter and architect Antommaria di Paolo Lari, who died about the year 1550.



*P. 172*

Peruzzi's architectural drawing, here described as being in his possession, is now in the Louvre. Another drawing of his in the same collection is the representation of the "Triumph of Vespasianus and Titus" (No 437). A sketch-book of his is preserved in the Municipal Library of Siena. It contains amongst others the sketch for his beautiful fresco, not mentioned by Vasari, representing the "Sibyl with the Emperor Augustus" in the church of La Madonna di Fontegiusta, at Siena

## GIOVANNI FRANCESCO.

[Born about 1488—died about 1528.]

*P. 175†*

The paintings at La Magliana have been removed, some to the Louvre at Paris, others to the Gallery of the Campidoglio at Rome. They are not by Giovan Francesco, but by Lo Spagna.

*P. 177‡*

There were two artists of Pistoja of the name of Lionardo, the one having the family name of Malatesta, the other of Grazia. The latter one seems to have been the pupil of Il Fattore.

## PELLEGRINO DA MODENA.

[His first works dated 1483—died 1523.]

*P. 178†*

Among Pellegrino's works executed at Rome were the decorations of three cars, one representing Cheerfulness with cupids carrying a lady, the other representing Magnanimity with letters burning, the third Force with a tower amid flames. These had been ordered by Pope Leo X. for festivities given in the year 1515.

## P. 180\*

The latest and most comprehensive researches as to Gaudenzio Ferrari are given in G. Colombo, "*Vita ed Opere di Gaudenzio Ferrari*," Turin, 1881. (See also G. Morelli, "*Italian Masters in German Galleries*," pp. 438-443.) An old tradition credits Ferrari with a precocity of talent; having regard to this, and still more to certain habits that clung to him all his life, and which remind us of Macrino d'Alba and the Oldoni of Vercelli, it seems not improbable that he had already acquired the first rudiments of his art at Vercelli, before coming to Milan, not indeed, as Bordiga and others of his followers would have us believe, from the weak-minded Girolamo Giovenone, who was from six to eight years his junior, but more likely from Macrino d'Alba. At Milan, however, Gaudenzio must have visited, not only the studios of Scotto and Luini, of whom Lomazzo says that they had been his masters, but also that of Bramantino. This master's influence on him is apparent in his four little panel pictures (Nos. 52, 53, 57, and 58) at the Turin Gallery, and in the habit (which he retained almost all his life) of throwing the light on his figures from below, after the manner of Bramantino.

Gaudenzio, it is true, has not the grace of Luini, neither are his works so perfect in execution as those of his rival; but take him for all in all, as regards inventive genius, dramatic life, and picturesqueness, he stands far above Luini. In his hot haste Ferrari often loses his balance, and becomes quaint and affected: many of his larger compositions, too, are overcrowded with figures, but in his best works he is inferior to very few of his contemporaries, and occasionally, as in some of those groups of men and women in the great "*Crucifixion*" at Varallo (not Veralla, as Vasari has it), he might challenge a comparison with Raphael himself.

The drawings of this great but not sufficiently known and appreciated master are mostly executed on the method introduced into the Lombard schools by Vincenzo Foppa, that is, in black chalk and gypsum on blue-grounded paper; later in life he sometimes used Indian-ink. His finest drawings are to be found in the Royal Library at Turin; the Ambrosiana also possesses several.

## ANDREA DEL SARTO.

[Born 1486—died 1531.]

*P. 180†*

The artist's family name was not Vannucchio, as has been stated ever since the time of Cinelli, who in his "*Bellezze di Firenze*," published in 1677, mistook him for one "Andrea di Michelagnolo Vannucchio Sarto," whereas in contemporary documents, and in his own signatures his name is constantly given as being Andrea di Agnolo, or simply Andrea del Sarto. The artist's well-known monogram, combined of two A's, one inverted, is to be explained, not as meaning Andrea Vannucchi, but Andrea Angeli

*P. 182\**

There were at Florence two painters of the name of Barile—Andrea, born in 1468, and Giovanni, born in 1486. It is more likely that Andrea, the elder of the two brother artists, should have been Andrea del Sarto's master than Giovanni, here named by the biographer.

*P. 183\**

The picture of "Bathsheba" at the Dresden Gallery is apparently the work of Francia Bigio alone, not of Andrea del Sarto.

*P. 183†*

These curtains had been painted by Andrea Feltrini in 1510.

*P. 191\**

Andrea undertook to paint these two frescoes in 1511, and finished the one representing the "Birth of the Virgin" in 1514. His earlier frescoes in the same place had been executed during the years 1509 and 1510.

*P. 191†*

This work, which Vasari describes as having been the last of the series, had already been completed in 1511.

*P. 192||*

Three pictures by Andrea del Sarto representing scenes from the Life of Joseph are at Panshanger, in the collection of Lord Cowper. Messrs. Crowe and Cavalcaselle ("History of Painting," vol. iii., p. 585) believe them to be by Pontormo.

*P. 194\**

Carlo Recanati, the first husband of Lucrezia, died in September, 1516

*P. 195†*

The picture in the Tribuna is dated MDXVII.

*P. 197†*

See M. Thausing, "Albrecht Dürer," vol. ii., p. 87 (English edition): "Andrea has in fact in his grisaille frescoes on the walls of the cloisters of the Scalzi at Florence, representing the "Life of St. John," copied whole figures from Dürer's series. For instance, in the "Preaching of St. John," the Pharisee wrapped in the long cloak, on the right, is taken from the "Ecce Homo" of the Passion on copper; and the woman seated with an infant, from the woodcut of the "Lying-in Chamber" in the "Life of the Virgin."

*Pp. 198-199*

The picture of the "Dead Christ surrounded by Angels" is now in the Belvedere Gallery at Vienna. A beautiful old copy of the original is at Dudley House.

*P. 200\**

Altogether five thousand and ninety gold florins were spent by the municipality of Florence for the decorative works on the occasion of Pope Leo's visit to Florence here described.

*P. 207†*

The fresco-paintings in the Scalzi were begun by Andrea in 1511. In 1518, when Andrea went to France, the work was interrupted, and he only resumed it in 1522, and worked at it until the year 1526, when it was completed.

## P. 209†

The large picture of the Assumption, now in the Pitti Gallery at Florence, was ordered in 1526 for a church near Cortona, by Madonna Margherita, the widow of Rosato Passerini, and mother of the Cardinal Silvio.

## P. 221\*

The "Madonna del Sacco" is signed on a pillar: "ANN. DOM. M.D.XXV."

## P. 223‡

In June, 1519, the Abbot of San Salvi commissioned Andrea to paint the "Last Supper" in that monastery for a payment of thirty-eight gold florins.

## P. 225‡

These cartoons had been ordered in 1525.

## P. 227\*

There is a picture, exactly like the one at Dresden, and also ascribed to Andrea, at the Madrid Museum (No. 387), measuring only ninety-eight centimètres high by sixty-nine broad. In the background of that picture are seen *two* servants of Abraham, which answers to the description of Vasari (vol. viii., 289), "*vi erano, oltre ciò, certi servi ignudi che guardavano un asino che pasceva,*" i.e., "there were, in addition, some naked servants guarding a grazing ass." At that rate, we have two pictures by Andrea del Sarto, representing the same subject—one at Dresden, seven feet high by five broad, and another at Madrid, much smaller. Señor P. de Madrazo, the author of the Madrid catalogue, states that the Madrid picture is a "repetition" of the one that was left in Andrea's studio at his death, and afterwards bought by Filippo Strozzi and presented to the Marquess del Vasto.

G. Morelli considers the Madrid picture to be that replica in smaller size which Andrea del Sarto painted for Paolo of Terrarossa. (See "Italian Masters in German Galleries," pp. 203, 204.)

## P. 229†

Compare foregoing note.

*P. 230†*

Bernardo del Buda was a member of the Roselli family, and a great nephew of the well-known painter Cosimo (vol. ii, pp. 173-178). "Il Buda" was the nick-name of his father, who was also a painter. Bernardo went to Perugia after the death of Andrea del Sarto, and executed there numerous paintings, some of which are still in existence. He seems to have died there some time after the year 1558. The payments for the frescoes at the Palazzo della Signoria, at Florence, which Vasari here describes, were made in 1529 to Bernardo, not to Andrea del Sarto.

*P 233*

Numerous drawings by Andrea del Sarto are in the Uffizi collection.

*P 234\**

Andrea del Sarto's pupil Andrea was the son of Antonio di Bartolominco, a weaver. His nick-name was "Chiazzella," not "Sgnazzella." From the year 1516 until 1524 he was staying in France, where he executed several pictures at the Castle of Semblançay, most of which were ruined in 1793.

The proper name of "Il Solesmeo" was Antonio di Giovanni. He was also a sculptor and pupil of Jacopo Sansovino. An altar-piece by his hand is in the church of the Badia di San Fedele at Poppi. It bears the signature, "ANTONIVS SOLVSMEVS SCVLTOR MD.XXVII."

The three pictures at San Spirito by Pier Francesco di Jacopo di Domenico (not "di Sandro," as Vasari has it) at the church of San Spirito are still in existence, but generally ascribed to Pier di Cosimo. He died in 1567. His father, Jacopo, was also a painter.

As to Salviati, see vol. v., pp. 119-162.

Jacopo di Francesco del Conte, named "Calvi," was born in 1500. He chiefly lived at Rome, and became celebrated as a portrait-painter. He died there about the year 1588.

*P. 234†*

Jacopo, called Jacone, died in 1540.

## MADONNA PROPERZIA DE' ROSSI.

[Born about 1490 ?—died 1530.]

*P* 239<sup>r</sup>

The work here described is now in Pesaro, in the Gallery of the Palace Bonamini-Pepoli. Another similar work of hers, representing figures of the Apostles and Saints, is in possession of Conte Camillo Grassi, of Bologna.

*P* 241 §

Plautilla, the daughter of Pietro di Luca Nelli, was born in 1523, she died in 1587, and was therefore still alive when Vasari wrote her life.

*P.* 242<sup>†</sup>

The picture of the Last Supper, by Plautilla Nelli, is now in the small refectory of Santa Maria Novella.

## ALFONSO LOMBARDO.

[Born 1497 ?—died 1537.]

*P* 245<sup>†</sup>

See also E. Ridolfi, "Esame critico della vita e delle opere di Alfonso Citadella, detto Alfonso Ferrarese o Lombardi," in "Archivio Storico Italiano," terza serie, tom. xx.

*P.* 247\*

The busts of the twelve Apostles, which were executed for the church of San Giuseppe at Bologna, are now in the Cathedral of Ferrara, whereto they were transferred by Monsignore Giovanni Maria Riminaldi, to whom they had been sold in 1769 for ten ducats.

*Pp.* 252-253

The exact dates of the life of Michelangelo da Siena are not known.

*Pp. 254-255*

Girolamo Santacroce, the sculptor of Naples, who is not to be mistaken for the better-known Venetian painter of the same name, was born about the year 1502, and died in 1532, as De' Dominici asserts ("Vite degli Artefici Napoletani"), though Vasari gives the year 1537 as the date of his death.

From De Dominici, who gives many details about Giovanni da Nola, we learn also that this artist was born in 1478, and died in 1560.

## DOSSO DOSSI AND BATTISTA DOSSI.

[Born about 1479—died 1542.] [Born . . . —died 1548.]

*Pp. 256-259*

In the lives of these two artists Vasari is far from doing justice to their great merits. It may be that Vasari held them in little esteem because they had visited Rome to study Michelangelo and the antique works. Possibly also Vasari's friend Genga, who at one time appears to have competed with the two Dossi (see pp. 257-258), may have furnished him the materials of this biography. Dosso Dossi was a pupil of Lorenzo Costa's. He was a few years older than Garofalo, and both these artists appear to have stood under mutual influence during their long stay at Ferrara. In all his works, the best as well as those which were hastily executed, Dosso displays a peculiar, fantastic, one may even say romantic disposition. The colouring of his later works suggests the influence of Titian and Giorgione. At present there are more works of his at Rome, in the Palazzo Borghese, in the Palazzo Doria, &c., than at Ferrara. Out of Italy they are very seldom to be met with, except in the Dresden Gallery and at Hampton Court. (See Iwan Lermolieff, "Die Galerien Rom's," in "Zeitschrift für Bildende Kunst," vol. x., and G. Morelli, "Italian Masters in German Galleries," pp. 114-120, and *passim*.)

*Pp. 255-257*

The altar-piece which Dosso executed in 1522, for the cathe-



dral of Ferrara, is now in the Dresden Gallery. It represents the Virgin with the infant Christ above clouds, and below, the saints Sebastian, Jerome, John the Baptist, Lawrence, and Pellegrino.

*P. 257\**

The ducal palace at Ferrara does not contain, in its present state, any genuine pictures by Dosso.

GIOVANNI ANTONIO LICINIO DA PORDENONE.

[Born 1493—Died 1539.],

*P. 260<sup>1</sup>*

See as to Pellegrino da S. Daniele, G. Morelli, "Italian Masters in German Galleries," pp. 18-23.—

"With regard to Pellegrino da S. Daniele, I see in his picture at Cividale, of the year 1528, an imitator indeed, but not an original pupil of Palma; and we must bear in mind that Count Maniago celebrates this work as Pellegrino's best.

"As I have ventured, in opposition to our latest writers, to represent this painter of Friuli as a second-rate artist, I feel bound to support this my opinion by tangible facts. Vasari himself never was at Friuli, so that Pellegrino's works were quite unknown to him; with regard to them he had to trust blindly his informant, the painter Giovan Battista Grassi of Udine (see vol. iii, p. 264). This Grassi, as was commonly the case in those days, looked at his countryman through the spectacles of municipal vanity and exclusiveness, making of an ordinary man a giant. He introduced Martino da Udine to Vasari as a pupil of Giovanni Bellini, adding that the master, astonished at the marvellous progress of his pupil Martino, gave him the surname of Pellegrino, that is, the rare, the extraordinary. But neither Morelli's Anonymus nor Carlo Ridolfi in the following century take the slightest notice of this Pellegrino. Then at length came Abate Lanzi, and after him the Friulense Count Maniago, who took up again the fable of Vasari, that is to say, of Grassi. In later times Harzen of Hamburg, and after him

Passavant, contributed much to bring Pellegrino again into notice by attributing to him the beautiful engravings signed 'PP.'

"According to my own studies, and after documents kindly communicated by Dr Joppi of Udine, the biography of this painter would stand pretty much as follows.—Battista, the father of Pellegrino, was a Dalmatian, who in 1468 was already settled at Udine as a painter; in 1470 he was living at the village of S. Damele, not far from Udine, where he was to have painted in a church. In the year 1487 his son Martino, or Pellegrino, acted as a witness at Udine, from which we may conclude that he must have been born between 1460 and 1470. In 1491 he is called in a public contract, Maestro Martino. By this contract he was commissioned to paint frescoes in the church of Villanova (near S. Damele), of which, however, there is nothing now to be seen. In another contract of the year 1494, 5th April, on the picture at Osopo (which is still to be seen), he is called Maestro Martino, dicto Pellegrino di Udine. The word Pellegrino in Italian means stranger, as well as pilgrim, and the poets call a thing which is uncommonly beautiful and rare, pellegrino.

"Whoever contemplates the above-mentioned picture at Osopo will probably never guess that the word pellegrino could be applied to Martino da Udine in the latter sense of the word; he will rather share my opinion that Martino was called Pellegrino because he was looked upon as a stranger at Udine—just as Jacopo de' Barbari was called at Nurnberg, Walch, that is, the stranger. He must, however, have executed this Osopo work several years after the contract, for the composition of it so strongly recalls the picture by Bartolommeo Montagna of the year 1499 (now at the Brera Gallery in Milan), that we may consider it highly probable that Pellegrino used the drawing of Montagna's picture for his own, as we certainly cannot conceive that so great an artist as Bartolommeo Montagna can have borrowed the composition for one of his best works from an artist so much below him, especially as the superior composition of the Osopo picture is in striking contrast with the weak execution.

"In the year 1497-98 Pellegrino painted one part of the choir in the church of S. Antonio at S. Daniele, and married there the

same year. In his fresco paintings at the church of S. Antonio as well as in his picture at Osopo, Pellegrino shows himself a weak and as yet old-fashioned painter, who had probably had no other master than his father Battista.

"It is impossible to form any opinion on the altar-piece at the Cathedral of Udine, the 'S Joseph' painted by him in 1501, as it has been entirely painted over. In the year 1504 he was at Ferrara, and worked for the Duke Alphonso, but seems at the same time to have carried on a trade in wood; in 1505 and 1506 we find him sometimes at Udine, sometimes at S. Daniele, and it is in that year that he is first called Pellegrino da S. Daniele. In the autumn of 1506 he went again to Ferrara, but returned after some months to Udine, where he stayed the whole of the year 1507. In the autumn months of 1508, 1509, 1510, 1511, and 1512 he regularly visited Ferrara, where he worked again for the duke. In 1513 he painted the two allegorical figures, grey in grey, in the Loggia of the town-hall of Udine, which are still partly to be seen there. In the year 1516 he was engaged to execute for S. Daniele a painted wooden statue of S. Margaret. In 1519-1520 he painted the organ wings for the cathedral of Udine, and in this work one recognizes for the first time the influence which Giovan Antonio da Pordenone must have exercised on him, especially in the bunchy arrangement of the draperies.

"In the years 1519-1521 Pellegrino painted the other part of the choir of S. Antonio at S. Daniele, and in this, his best work, he appears as an imitator, not only of Pordenone, but of Romanino, whose magnificent altar-piece, painted in 1513 for the church of Santa Giustina at Padua, had most likely been often studied by Pellegrino on his travels from Udine by way of Padua to Ferrara and back. In his colouring he is Romanesque, in his bunchy foldings Pordenonesque, and in some of his heads he recalls Titian and Palma, whose pictures he must have seen at Oderzo or Zerman, and in the Scuola del Santo at Padua. In the year 1526 Pellegrino goes, apparently for the first time, to Venice, there to buy colours for the large picture which he had engaged to paint for the church of Cividale, and it is therefore quite natural to suppose that during his stay at Venice he went to see the paintings of Palma, whose magnificent 'Barbara' must have already acquired great celebrity, and that he took

that master for his model, of which anyone that looks at the picture at Cividale will very soon be convinced

In the years 1530 and 1531 Pellegrino devoted himself almost exclusively to trading in wood, but we know that in spite of his business he continued to accept commissions for pictures as late as 1546-7. He died in the month of December, 1547, when over eighty years of age."

*P. 263†*

Sebastiano Florigerio of Conegliano was Pellegrino's son-in-law, who died young. He was the son of a certain Giacomo of Bologna, who had settled at Conegliano. Unfortunately, besides the ingenious altar-piece in the church of S Giorgio at Udine, we know of only two pictures by Sebastiano Florigerio, and those not important ones, in the Venetian Academy. The Madonna picture (No. 384) with the Saints Augustine and Anne, is there also ascribed to Florigerio, but already Boschini ("Mimere della Pittura," 1664, p. 468) designated this picture as a work of Benedetto Diana, to whom it in fact belongs.

*P. 266<sup>b</sup>*

Pordenone in his younger years, *e g*, in his beautiful altar-piece of Sussigana, and in his frescoes at the Palace-chapel of S Salvatore, betrays very clearly the influence of Giorgione, and more particularly of Titian when still Giorgionising (whose frescoes at Padua of the year 1510-11 Giovan Antonio seems to have closely studied). He was indeed a Friulense by birth, that is, on the mother's side, but his father was a Brescian (of Corticelle del Lodesano, near Cremona), and he certainly cannot have owed his artistic culture, as Messrs. Crowe and Cavalcaselle arbitrarily assume, to an insignificant Gianfrancesco da Tolmezzo, but mainly to his own study of Titian's and Giorgione's works.

*P. 268*

Pordenone's pictures at Spilimbergo were executed in 1524.

*P. 274†*

As to Amalteo see: Conte Federigo Altan di Salvarolo, "Memorie intorno alla vita ed alle opere dell' insigne pittore Pomponio Amalteo" (vol. xlviii. in the *Raccolta* of Calogerà); and

Vincenzo Joppi, "Documenti inediti sulla vita ed opere del pittore Pomponio Amalteo di San Vito al Tagliamento," Udine, 1869. This artist's last picture is in the cathedral of Portogruaro. In its signature he gives his own age as seventy-eight years.

*P. 275*

Among the pupils of Giovanni Antonio Licinio, the biographer omits to mention Bernardino Licinio da Pordenone, a distant relation of the great painter, whom he followed very closely in his art, and many of his pictures, which were chiefly portraits, are erroneously ascribed to Giovanni Antonio. The Hampton Court Gallery possesses two works of his. The dates on his pictures fall between the years 1524 and 1542.

GIOVANNI ANTONIO SOGLIANI.

[Born 1492—died 1544.]

*P. 278§*

These two pictures still exist in the church of San Girolamo

*P. 281\**

Some of Sogliani's paintings in the cathedral of Pisa were executed in 1528, when Perino del Vaga had returned from Genoa, others after the death of Andrea del Sarto (1531).

*P. 283\**

Sogliano's picture of the monks at table in the refectory of San Marco is painted on panel. He completed it in 1534.

GIROLAMO OF TREVISO.

[Born 1497 ?—died 1544.]

*P. 287¶*

Girolamo da Treviso's Madonna picture, formerly in the Boccaferri chapel in the church of San Domenico at Bologna

(see Zanotti, "Le Pitture di Bologna," ed. 1706, where this picture is described), is now in the National Gallery, London (No. 623). The Madonna and Child enthroned appear on the left under a canopy, near them are the Saints Joseph, James, and Paul, the last is presenting the donor, the patron of the Boccaferri chapel, to the infant Christ. Behind the throne are some angels playing musical instruments. The picture is signed, "IERONIMVS . TREVISIVS . P." The head of St. Paul is apparently copied from Raphael's picture of "St Cecilia" in Bologna. In the types of other figures, in the colouring, and in the landscape, we perceive the influence of Dosso Dossi and of Garofalo.

*P. 278\*\**

Peruzzi's cartoon is now, as has already been stated, in the National Gallery, London (No. 167), but it is not exhibited. In its place we have one of the numerous painted copies of it (No. 218), certainly not the one by Girolamo da Treviso, which is reported to have been lost at sea.

*P. 288†*

By "the old Cardinal" Vasari apparently means not Cristoforo Madruzzi, but his predecessor, Bernardo Clesio.

## POLIDORO OF CARAVAGGIO.

[Born end of the fifteenth century—died 1543.]

## MATURINO OF FLORENCE.

[Born end of the fifteenth century—died about 1528.]

*P. 294‡*

Some of the numerous grisaille paintings on façades executed at Rome by Polidoro and Maturino may still be seen there.

*P. 297*

Giovanni Francesco Bembo, called Vetraro, was the brother

of Bonifacio Bembo. These two artists belonged to the Cremonese school of painting. In 1515 he executed some fresco-paintings in the cathedral of Cremona.

P. 301\*

"When Polidoro da Caravaggio came to Messina, he founded there a school of hardly any merits. It became extinguished with the death of Tonno, Polidoro's murderer." G. Morelli.

ROSSO.

[Born 1496—died 1541.]

P. 306†

Among the Recordanze of the Convent de' Servi, now in the State Archives at Florence, the following entry is to be found under date of the year 1517 "To-day, on 19th of April, the fathers reassembled to entrust again Giovan Battista di Jacomo, called 'Il Rosso,' with the execution of the picture, which is near the door of San Sebastiano, cancelling at the same time the engagements made with others, but stipulating that the said Rosso shall receive no payment whatever for the said painting unless he behaves better than he did when executing the first picture," &c.

Pp. 311-312

The chapel of the church of La Pace at Rome, which Il Rosso had to decorate, is the one close to the Chigi chapel. In 1524 he received the commission to paint it.

P. 312†

Giovanni Jacopo Caraglio was born at the beginning of the sixteenth century, and died in 1551 (or, according to others, in 1570). As to his medals see A. Armand, "Les médailleurs Italiens des quinzième et seizième siècles," Paris, 1879, p. 88.

P. 313

Raffaello di Michelangelo dal Colle (a place in the neighbourhood of Borgo), the pupil of Giulio Romano, died in 1566.

*Pp. 313-314*

In July, 1528, the artist stayed at Città di Castello, and in November of the same year he received the commission for the fresco-paintings at Arezzo, which Vasari describes here.

*Pp. 317-318*

He went to France about the year 1530. In the account-books of the royal palaces his name first appears under date of the year 1532, as ordinary painter to the King. In 1535 he was nominated director of the works in stucco and in painting in the large gallery of Francis I. at Fontainebleau. After the year 1540 his name disappears from the account-books.

## BARTOLOMMEO DA BAGNACAVALLLO.

[Born 1484—died 1542.]

*Pp. 325-328*

G. Morelli has thus summed up his researches about Bartolommeo Ramenghi: "He was a painter of Francia's school, who afterwards took Dosso for his model. I very much doubt if he was at all influenced by Raphael, either directly, like Girolamo Marchesi, or indirectly, like Innocenzo da Imola. At all events, I never met with a work of his in which I could trace any *mental* influence of Raphael. In his early pictures he reminds us of the school of Francia, much in the same way as his contemporaries Giacomo and Giulio Francia; later on he imitates Dosso. The doctrine of a direct influence of Raphael on his contemporaries must be received with great caution, just as the influence of Mantegna or Perugino on their contemporaries is to be understood *cum grano salis*. These accepted traditions, in most cases, have their root in municipal vanity. This much we may admit with reference to many painters of the first half of the sixteenth century, that the propagation of Raphael's compositions by the engravings of a Marcantonio, a Marco Dente, a G. Caraglio, and others, contributed much to extend the influence of the great Urbinate more or less over all the provinces of Italy." ("Italian Masters in German Galleries," p. 246.)



*Pp. 328-330*

Amico Aspertini, the son of the painter Giovanni Antonio Aspertini, was born in 1475. In 1552 he made his will, and seems to have died soon afterwards. Lionello and Guido, his brothers, were also painters, the latter having been the pupil of Ercole Ferrarese, as Vasari asserts in the life of this artist. In the chapel of Santa Cecilia at Bologna Amico Aspertini painted two frescoes: "The Decapitation of the two Martyrs Tiburgio and Valeriano," and "The Entombment of the two Saints." Other works of his are in the Pinacoteca of Bologna. (See Gustavo Frizzoni, "Gli affreschi di Santa Cecilia in Bologna," published in "Il Buonarroti," 1876, p. 215.)

*P. 331\**

Girolamo Marchesi of Cotignola ought to be considered less a disciple of Francia than as a pupil of his own countrymen, the brothers Francesco and Bernardino Zaganelli of Cotignola. Of this we have convincing proof in his early works, such as the "Entombment" (No. 119) in the picture-gallery at Pesth, signed "Hieronymus Marchesys de Cotignola." Evidently, then, his picture in the Berlin Gallery, of the year 1526, the "Promulgation of the Rules of their Order to the Bernardines" (No. 268), belongs to the time when this Romagnole had been at Rome, and received a powerful bias from the genius of Raphael. Nay, it is in the highest degree probable that Marchesi actually painted in the Loggie, that is to say, from the drawings and under the personal superintendence of Raphael.

*P. 332†*

How much Innocenzio had been influenced in his youth by the Florentines, and especially by Mariotto Albertinelli, is particularly evident from his picture (No. 216) at the Pinacoteca of Bologna, the Holy Virgin receiving a great number of devotees under her mantle; also in the Madonna (No. 587) of the Lichtenstein collection of Vienna. There is one picture by him in the Berlin Gallery (No. 280) representing the Virgin and Child, with Saints.

## FRANCIA BIGIO.

[Born 1482—died 1525.]

*P. 334§*

Francia Bigio (or Franciabigio) was the son of Cristofano di Francesco d'Antonio, a weaver of Milan, and died in September, 1508. It is uncertain when he came to Florence. Francia Bigio, whose surname was Guidini or Giudici, may therefore also have been born at Milan, since his name has not been found in the baptismal registers of Florence. He had two younger brothers, Raffaello and Angelo. The latter was also a painter.

*P. 335†*

The picture here described is most probably the well-known "Madonna del Pozzo" in the Tribuna of the Uffizi at Florence (No. 1,125), for a long time, but without any foundation whatever, officially ascribed to Raphael.

*P. 336||*

The picture of the Annunciation is now in the Pinacoteca at Turin.

*P. 339†*

The National Gallery, London, possesses a portrait of a young man in a black habit, bearing on his breast the cross of Malta (No. 1035). The letter which he is holding in his hand seems to bear the date 1514. The picture is signed by a monogram formed by the letters F. R. A. C. P., signifying "Franciscus Christophori pinxit." On the parapet is an inscription in the language of the Province, "TAR : VBLIA : CHI : BIEN : EIMA" ("slowly forgets he who loves well").

*P. 340*

Lorenzo de' Medici, Duke of Urbino, married in 1518. Two years previous Francia Bigio decorated some cars for the sumptuous festivities on St. John's Day, and also the banners for the funeral of Giuliano de' Medici, Duke of Nemours.

*P. 92\**

Perino's fresco paintings at Santa Trinità are still in existence. The Annunciation and the Coronation of the Virgin were executed by Taddeo and Federigo Zuccheri, as Vasari states later on.

*P. 101\**

Those portions of the said fresco-painting, which were not completed by Perino, were executed later on by Daniello da Volterra, and by Pellegrino da Modena.

*P. 103†*

Giovanni da Fiesole, the son of Sandro de' Rossi, was born in 1496. He was for some time in Spain.

*P. 104*

In the original inscription we read: "*Praeclaræ familiae*" before "*Magni viri*" See Merli e Belgnano, "*Il Palazzo del Principe Doria a Fassolo in Genova*," in vol. x. of "*Atti della Società Ligure di Storia Patria*."

*P. 107†*

There is at Dudley House, London, a large altar-piece, representing the Nativity, with Shepherds adoring, St. Stephen in the background. It bears the signature, "*MDXXXIII. PERINO BONACCORSI FIORĒT<sup>o</sup> OPVS FACIEBAT.*" The painting shows in some figures the strong influence which Pordenone must have exercised on the pupil of Raphael by the large pictures he had executed at Genoa. The picture in question is most probably the one here described by Vasari as being in the church of Santa Maria de Consolatione. In the collection of Lord Northbrook there are two pictures of the Madonna with the infant Christ, which may also be ascribed to him. One of them is an unfinished work and was formerly assigned to Fra Bartolommeo.

*P. 113\**

The sculptor whom Vasari calls here Bologna, is Domenico Vimo, with the surname Il Varignana, a native of Bologna.

## DOMENICO BECCAFUMI.

[Born 1486—died 1551.]

*P. 124§*

Domenico, who in documents is surnamed Mecarino, and sometimes Mecuccio, was the son of Giacomo di Pace, a labourer at the farm "Delle Cortine" near the castle of Montaperto.

*P. 125*

Pietro Perugino visited Siena in about 1508 or 1509. Beccafumi may have gone to Rome about the year 1510 or 1511.

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*P. 128§*

It is not known what has become of the picture which Vasari describes here.

*P. 131*

The imperfect reading in the original text, "Petition of . . ." ("petizione di . . .") may be corrected and supplemented in "punizione di Cassio," *i.e.*, the punishment of Cassius. In Vasari's description of these fresco paintings there are some more material inaccuracies, about which Botari has a long note in his edition of Vasari.

*P. 131†*

Beccafumi's frescoes in the town-hall were executed during the years 1529 and 1535.

*Pp. 136-137*

Beccafumi appears to have gone to Genoa about the year 1541.

*Pp. 140-141*

The picture painted by Beccafumi at Genoa represents Jason, who in coming out from the temple encounters Medea.

*P. 142†*

The three panels which formed the predella of this altar-piece are now in the collection of Mr. W. Graham, London.

## GIOVANNI ANTONIO LAPPOLI.

[Born 1492—died 1552.]

## NICCOLO SOGGI

[Born 1480—died about 1551.]

*P. 161†*

This picture is still in the church of Sant Agostino at Arezzo. It has been pronounced to be one of the most important works of art in that town.

*P. 162†*

This church is at present generally called SS. Annunziata. The picture bears the date 1522.

*P. 166*

The Assumption painted for the church of Sargiano is still in its place.

*P. 168*

Domenico Giuntalodi or Giuntalocchi of Prato, was born in 1506, and died in 1560.

## NICCOLÒ, called TRIBOLO.

[Born 1500—died 1550.]

*P. 172\**

The statement that Tribolo was born in 1500 is confirmed by the baptismal registers of Florence, and therefore cannot be doubted.

*P. 174\**

Giovanni, called Nanni Unghero, the son of Alesso d'Antonio, was born in 1490. In his youth he chiefly executed sculptures in wood. Among these are the decorations of the organ and of the choir in the church de' Servi. In later years he was chiefly occupied as an engineer. He died in 1546.

*P. 175*

Jacopo Sansovino's statue of the apostle St. James is now placed in the cathedral on one of the pilasters underneath the cupola.

*P. 178\**

From a letter by Barbazzo to Michelangelo, dated October, 1525, it appears that the design for the monument was done by this artist.

*Pp. 183-184*

Michelangelo's models for the statues of Earth and Heaven were not carried out. He replaced them afterwards by the well-known statues of Day and Night on the monument of Giuliano.

*P. 205*

In May, 1540, Baccio Bandinelli was commissioned to execute the monument of Giovanni de' Medici.

*P. 206*

The description of the preparations for the nuptials, to which Vasari here refers, is a very rare pamphlet published at Florence, by Benedetto Giunta and bearing the title: "Apparato et feste nelle Nozze dello Illustrissimo signor Duca di Firenze, et della Duchessa sua Consorte, con le sue Stanze, Madriali, Comedia et Intermedij, in quelle recitati M.D. xxxix."

*P. 207§*

Santi, with the surname de' Buglioni, was born at Florence in 1494. For some time he was staying with Andrea and Giovanni della Robbia. In later years, when independent, he seems to have been chiefly employed in works of minor importance. In

1552 and 1553, for instance, he executed in terra-cotta ware the pavement of the Libreria di San Lorenzo with a frieze after the design by Tribolo. He died in 1576

*P. 212\**

The *Pirotechnia* was published at Venice in 1540. Its author was born at Siena in 1480, and died in 1539

*P. 214\**

Giovanbatista del Tasso was born in 1500, and died in 1555. In his youth he distinguished himself chiefly by executing carvings in wood, and is even pronounced by Benvenuto Cellini to have been the best artist of this kind. Duke Cosimo gave him several commissions as an architect, but few of them have been carried out.

PIERINO DA VINCI.

[Born 1520 (?)—died 1554 (?)]

*P. 227\**

An old terra-cotta reproduction of the original is to be found in the South Kensington Museum.

*P. 228\**

According to Grassi's "*Guida di Pisa*," published in 1850, a statue of Riches was executed in 1550.

*P. 228†*

This beautiful work shows the most delicate execution in its details. Of late it has been transferred to the Museo Nazionale.

*P. 229†*

It may be remembered here that Leonardo da Vinci had been employed by Baldassare Turini to paint a Madonna picture, a picture which at present cannot be traced. Vasari relates in his *Life of Baccio Agnolo*, that Turini engaged Giuliano, the

son of Baccio, to construct a chapel with his sepulchral monument in the cathedral of Pescia. He further relates in the life of Baccio da Montelupo that Raffacello, the son of this artist, erected the sepulchral monument in the said place. We may therefore conclude that the architecture was the work of the above-named two artists, and that Piermo da Vinci executed only the figure of the deceased.

### BACCIO BANDINELLI.

[Born 1488—died 1560.]

#### *P* 232†

Viviano di Bartolommeo di Francesco, a blacksmith from Gajuole, settled at Florence about the year 1450. His son Michelangelo, born in 1459, was the father of Baccio, the artist, whose surname was originally de' Brandini, and thus he signed his name until the year 1530. After that date he called himself da' Bandinelli, on the supposition that he was a descendant of a noble Sienese family bearing that very name. When he was to be made a cavaliere he sent Anton Francesco Doni to Siena in order to make out his pedigree, with the result that one Francesco Bandinelli of Siena was stated to have been the artist's great great grandfather, who, for some reason or other, was supposed to have retired to Gajuole. Michelangelo, the father of Baccio, is also much praised by Benvenuto Cellini in his "Autobiography," and also in the preface of the "Trattato dell' Orificeria."

#### *P*. 233†

Girolamo del Buda was the father of Bernardo del Buda.

#### *P*. 234\*

In 1503 Michelangelo, the father of Baccio, paid five hundred ducats for this villa near Prato to the Cardinal Francesco Piccolomini, whose property it had been. Later on Baccio enlarged it. See Guasti, "La Villa Bandinelli a Pizzidimonte," in "Opuscoli di Belle Arti," Firenze, 1859 and 1874.

#### *Pp.* 238-239

The engraving of which Vasari speaks here, has become known



by the title of *Scheletro di Baccio*. It is signed and dated, "A. V. 1518."

*P. 239\**

Not Lorenzo di Bicci, but his son Bicci di Lorenzo, executed the paintings here spoken of, at the Opera del Duomo, Florence.

*P. 240\**

Bandinelli received the commission for the statue of St. Peter in 1515. Vasari is therefore in error when stating that it was exhibited as early as 1513.

*P. 256*

The statue of Hercules is signed on the base, "BACCIVS BANDINELL . FLOR . FACIEBAT . MDXXIIIH."

*Pp. 257-258*

Very severe, but not altogether unfounded strictures upon the statue will be found in Benvenuto Cellini's "Autobiography."

*P. 267*

The base of the statue has for a long time served as the decoration of a fountain on the piazza in front of the church of San Lorenzo, and it was only in 1851 that the statue belonging to it was removed from the Palazzo Vecchio and placed on the base, constructed for it.

*P. 281*

Benvenuto Cellini returned to Florence from France in August, 1545.

## GIULIANO BUGIARDINI.

[Born 1475—died 1554.]

*P. 299†*

†The picture by Fra Bartolommeo and Bugiardini, representing the Abduction of Dinah is now in the Belvedere Gallery at Vienna.

*P. 299†*

The picture here described is now in the public gallery of Bologna. It bears the signature, "JVL . FLOR . FAC." (meaning Julianus Florentinus faciebat). In the same collection is another picture by him representing St. John in the Desert, bearing the same signature.

*Pp. 229-300*

The large picture of the martyrdom of Catherine is still to be seen in the church of Santa Maria Novella.

*P. 300*

The portrait of Messer Francesco Guicciardini, the celebrated historian, is still to be seen in the palace of the Guicciardini family. It is not known what has become of the other portraits which Vasari describes here and on the following page.

## CRISTOFANO GHERARDI.

[Born 1508—died 1556.]

*P. 304\**

Raphael del Colle died in 1566, but the date of his birth is not known. Some of his pictures are still to be seen in the churches of Borgo San Sepolcro.

*P. 313†*

The picture is signed, "GIORGIO ARRETINO FACEVA MDXXXXX."

*P. 318†*

All these paintings were destroyed in 1848.

*P. 330*

The fresco-paintings by Vasari in the Compagnia di Gesù, at Cortona, are still in existence.

## JACOPO DA PUNTORMO.

[Born 1494—died 1557.]

With regard to chronology, this life is less correct than those of other Florentine contemporaries of Vasari, about whom he was generally very well informed.

*Pp. 337-338*

The name of Puntormo's relative in the Via de' Servi was Maddalena. She died at the age of fifteen, in December, 1515, not in 1513, as Vasari has it.

*Pp. 340-341*

Andrea di Cosimo, of whom Vasari speaks here, is elsewhere called Andrea Feltrini.

*P. 343*

Not Piero da Vinci, the father of Leonardo da Vinci, but his eldest son, Ser Giuliano. Piero died in 1504, and the festivities here described happened in 1515.

*P. 354\**

This highly interesting picture is now in the National Gallery, London (No. 1131). It was formerly in Hamilton Palace, where it was described as representing an allegory. The boy seated on the steps, about whom Vasari observes that he is a portrait of Bronzino, seems to be about ten years of age, and therefore the date of the picture can be calculated to have been about the year 1512, Bronzino having been born about 1502. A full explanation of the subject and its identification are given in "Italian Art at the National Gallery," by J. P. Richter, London, 1883, pp. 36-39.

*P. 356\**

The heirs of Borgherini sold the decorative pictures here spoken of in 1584 to the Grand Duke Francesco de' Medici for ninety ducats.

*P. 367\**

It appears from a contemporary letter, published in vol. lxxx. of the "Giornale Arcadico," that Puntormo was in 1539 at Rome, where he painted the portrait of Monsignore Giovanni Guidiccioni. There is in the Borghese Gallery at Rome a very fine portrait of a Cardinal (Room II., No. 20) which is ascribed to Raphael, but, as Senatore Morelli has shown, this is evidently by the hand of Puntormo. (See Von Lützow's "Zeitschrift für Bildende Kunst," vol. x, pp 98, 99.) Possibly this is one of the pictures here described.

The portrait of the Bishop Ardinghelli must have been executed before the year 1547, it being the date of his death. In December, 1544, he had been made a Cardinal.

*P. 372\**

The picture of Venus and Cupid, after the cartoon of Michelangelo, is now in the Uffizi Gallery at Florence.

*P. 377*

The proper name of the two Flemish artists is John Rost or Rostel and Nicholas Carcher, of Brussels. The contracts of their engagements at Florence bear the date of October, 1546. Rost died in 1564.

## SIMONE MOSCA.

[Born 1492—died 1553.]

*P. 384*

Simone Mosca was a native of San Martino a Terenzano, a village near Florence. His father, Francesco di Simone, called Delle Pecore, was a stone-cutter.

*P. 386*

The Cesi chapel in the church of S. Maria della Pace was constructed in 1524 by Antonio da San Gallo. We may, therefore, assume that the date 1550 here assigned for Simone Mosca's work is a printer's error, and that the real date was 1530.

*P. 395*

Giovan Domenico's family name was Bersuglia or Versuglia. He was a sculptor and architect who was chiefly engaged at Orvieto, and in 1565 also at Todi. Vasari calls him Mosca's son-in-law, but more probably he was his father-in-law. (See Campori, "*Memorie Biografiche*," pp. 30, 31.)

*P. 397*

The relief representing Diana and Actæon is now in the Uffizi Gallery (not exhibited). It is signed, "OPVS FRANCISCI MOSCHINI FLORENTINI."

*P. 398*

Francesco Moschini died at Pisa in 1578. His son Simone, who was also a sculptor, died at Parma in 1610. A learned treatise about these two artists has been published by Amadeo Ronchini in vol. viii. of "*Atti e Memorie delle R. R. Deputazioni di storia patria per le provincie Modenesi e Parmensi*." Additional information about Simone Mosca will be found in Gaye, "*Carteggio Inedito*," vol. iii.

## GIROLAMO GENGA.

[Born 1476—died 1551.]

## BARTOLOMMEO GENGA.

[Born 1518—died 1558.]

## GIOVAN BATTISTA SAN MARINO.

[Born 1506—died 1554.]

*P. 399†*

The two fresco paintings which have been transferred from the Petrucci palace to the Picture Gallery of Siena, are by Genga.

They represent scenes of Roman history. Another fresco painting from the same palace, also transferred on canvas, is now in the National Gallery, London (No. 910). It represents the Triumph of Chastity, and is signed with the forged inscription, "LVCAS CORRIVS." It is evidently a weak and much damaged production by Genga, who seems here to have worked under the influence of Signorelli's grand fresco paintings in the Duomo of Orvieto.

*P. 409*

Baldassare Lancia, the son of Marino Lanci, was born in 1510. In 1562 (not in 1558, as Vasari relates on page 413), he went to Malta to execute the fortifications of the island and to make the plans for the new town La Valletta.

*P. 417*

The treatise on fortifications by Giovan Battista San Marino has the title "Nuova inventione di fabricare fortezze di varie forme ecc. di Giovan Batista Belici (Bellucci)" It was published in 1598 at Venice, by Tommaso Bogliom. The edition is a very incorrect one.

MICHELE SAN MICHELE.

[Born 1484—died 1559.]

*P. 419\**

In 1509, San Michele came for the first time to Orvieto, and was appointed the superintendent of the Cathedral in November of that year with annual payment of hundred florins. After the year 1528, he seems to have given up that office.

*P. 421\**

Vasari enumerates four forts at Verona as works of San Michele, but the fort Della Maddalena was not among these, nor does San Michele seem to have been the inventor of angular bastions. They appear for the first time among the drawings of Mariano Taccola of Siena (born 1381, died 1458), in his work

De Machinis (Codex Marcianus). On the same principle a bastion was constructed at Rome by Pope Calixtus III. soon after the fall of Constantinople, as may be seen on the reverse of a medal of that Pope.

*P. 423*

Some of the writings of San Michele have of late been published. His "Discorso circa il fortificar la città di Udine e altri luoghi della patria del Friuli diretto al doge Pietro Lando nel 1573," appeared in the "Archivio Storico Italiano," nuova serie, tomo xiv., parte ii., p. 26. Some of his letters were published at Verona in 1874, by Antonio Bertoldi. See also "Documenti tratti dall' Archivio generale di Venezia intorno ai servizi di San Micheli," edited by the same (Venice, 1874). Other writings of his have appeared in the "Giornale Veneto," vol. iii., parte prima, p. 26, and vol. iii., p. 362.

*P. 428\**

The gate of the Palio or Porta Stuppa was constructed between the years 1524 and 1557.

*P. 437§*

In this very beautiful palace the Corte d' Apello is now established.

*P. 445\**

Domenico del Riccio is better known by his byname Brusasorci. He was born in 1494, and died in 1567.

*P. 446\**

The dated works of Bernardino India fall between the years 1568 and 1584.

*P. 447†*

Battista Farinati, called Zelotti, was born in 1532, and died in 1592. He was, as Vasari says, the pupil of his uncle Paolo Farinato (see p. 451).

*P. 448\**

Paolo Veronese was born at Verona in 1528. In 1548 he was staying for some time at Mantua, from 1551 until 1553 in the

province of Treviso, and since 1551 at Venice. From 1566 until 1567, he was again at Treviso, and in 1572 at Vicenza. He died in 1588.

*P. 448*||

The Supper of Simon is now in the Turn Gallery.

*P. 450*†

It is, as is well known, one of the finest pictures in the Louvre Gallery at Paris.

*P. 451*†

Paolo Farinato died in 1606.

•

GIOVANN ANTONIO BAZZI, called SODOMA.

[Born 1477—died 1549.]

The family name of the artist has for a long time been said to be Razzi. This error seems to have arisen from a doubtful reading of a document, but it is now proved to have been Bazzi. (See Meyer's "Künstlerlexicon," vol. iii., p. 178, foll.) It will be seen that neither of these names occurs in Vasari, who simply calls the artist by his byname, *il Soddoma*. It is also to be observed that the biographer does not treat him fairly, and that the description of his life and works is very incomplete. His informant was most probably Beccafumi, the rival of Sodoma.

*P. 453*\*

Sodoma was born at the town of Vercelli in Piedmont, where he studied painting under Martino Spanzotti. Between the years 1498 and 1501 he was at Milan. It is not known whether he was a pupil of Leonardo's da Vinci, but so much is certain that his works betray a marked influence of this master on his style. About the year 1501 he went to Siena.

*P. 458*

The magnificently decorated ceiling of the so-called Camera della Segnatura in the Vatican was thought so perfect by Raphael.



that he not only left it as it was, but testified his esteem for Sodoma by introducing his portrait (by the side of his own, and that of his literary adviser, Count Castiglione) in the "Scuola d'Atene." He is here represented as wearing a white garment and white cap. This figure has hitherto been misinterpreted as representing Perugino. Sodomo seems to have visited Rome on two occasions. For the first time in 1508, after the completion of the frescoes at Montoliveto, when he executed the paintings in the Vatican, and the second time in 1513, when Agostino Chigi engaged him to decorate the Villa Farnesina.

*P. 460<sup>†</sup>*

The picture of Lucrezia at Hanover cannot for several reasons be identified with Sodoma's Lucrezia, which Vasari here describes. It is, as G. Frizzoni has shown in a learned treatise on the master ("Nuova Antologia," 1871), by the hand of Peruzzi. We learn from a letter which Sodoma had written to Francesco Gonzaga, Marquess of Mantua, in May, 1518, that the Lucrezia had originally been painted for this prince, and that Giuliano de' Medici, who saw the picture at Florence, expressed a wish to acquire it. Possibly Pope Leo received it from his brother Giuliano, and not directly from Sodoma. It is not known where the picture is at present to be found.

*P. 469\**

This picture was painted in 1542. It is now in the Academy of Fine Arts at Pisa.

*Pp. 469-470*

The statements about Sodoma's matrimonial life are no doubt exaggerated. He had two children by his wife Beatrice, the daughter of an innkeeper, a son, Apelle, and a daughter, Faustina, who became the wife of Riccio, the painter and architect (see p. 470), who died in 1571. It appears from occasional references to Sodoma's wife, that she was with him in 1531, and also in 1541.

*P. 470†*

Giomo, or Girolamo, Magagni was born in 1507, and died in 1561.

## BASTIANO, called ARISTOTILE DI SAN GALLO.

[Born 1481—died 1551.]

*P. 472*

Giovan Francesco, the brother of Bastiano da San Gallo, was born in 1484. In 1513 he is mentioned as staying at Rome, holding the office of superintendent of the building of St. Peter. In 1519 he had to construct, with Giuliano Leno, the extensive stables of the castle of Palo between Rome and Civita Vecchia, and in 1527 he was appointed military engineer of the Florentine Republic. He died in 1530.

*P. 473\**

See Enrico di Geymuller, "Raffaello Sanzio studiato come architetto," Milano, 1884, pp. 54-57.

*P. 474*

The comedy of the Mandragola was written by Macchiavelli.

*P. 487\**

The proper name of Jacone was Jacopo di Giovanni di Francesco.

*Pp. 491-492*

Francesco d' Ubertino, called Bacchiacca, was born at Florence in 1494. In his early youth he had studied under Pietro Perugino, but his works recall more particularly the style of Andrea del Sarto. One of his finest pictures, representing Moses striking the Rock, is in the Palazzo Giovanelli at Venice, where it was for a long time ascribed to Dürer. The artist seems to have stayed at Rome during the years 1520 and 1530, where he was on intimate terms with Giulio Romano, Francesco Penni, and Benvenuto Cellini, who mentions him in his autobiography. See J. Lermolieff, "Die Galerien Rom's," "Zeitschrift für Bildende Kunst," vol. ix., pp. 77-80.

## BENVENUTO GAROFALO.

[Born 1481—died 1559.]

## GIROLAMO DA CARPI.

[Born 1501—died 1556.]

*P. 495<sup>x</sup>*

Domenico Panetti was born at Ferrara between the years 1450 and 1460, and died there in 1511 or 1512. A large picture by this master, whose works are very rarely to be found except at Ferrara, is in the Berlin Museum; it represents a *Pieta*.

*P. 495||*

Altobello Meloni was a pupil of Romanino. There is a large picture by him in the National Gallery, London, representing Christ and the Disciples going to Emmaus. It was formerly in the church of San Bartolommeo at Cremona.

*P. 496<sup>x</sup>*

That Garofalo went to Rome in 1499 (not 1500) is proved by a curious letter, written at the time by Boccaccino to Garofalo's father, complaining of his son's bad behaviour and sudden departure. (See Pungileoni, "*Elogio Storico di Raffaello Sanzio*," p. 289, and Gaye, "*Carteggio*," i., 344.)

*P. 496†*

Baldini seems to be a clerical error for Busini, an artist whose surname was Sollazzino, and who died in 1508. The following statements about Garofalo's movements are somewhat confused. He went to Mantua, not before, but one year after the death of his father, which occurred in 1501.

*P. 497\**

Garofalo went to Rome for the second time about the year 1513, not in 1505.

*P. 497†*

It is, perhaps, more correct to say that Garofalo's manner degenerated when he came under the influence of Raphael than that it improved, as Vasari would have it. (See J. Lermolieff, "Die Galerien Rom's," "Zeitschrift für bildende Kunst," vol. x., pp. 210, 211, 264-269.)

*P. 498*

The Palazzo Costabili, which at present belongs to Count Scrofa, contains fresco paintings by Garofalo, representing allegorical and mythological scenes. The picture of the Adoration of the Magi, which was painted for the monastery of San Bertoldo, as Vasari says, is perhaps one of the two large representations of this subject in the Pinacoteca of Ferrara. One of them is dated 1537, the other 1549.

*P. 498†*

The picture of the Madonna and Saints in the church of Santo Spirito is now in the Pinacoteca of Ferrara. It bears the date 1514. The other, representing the Nativity, came into possession of Professor Vincenzo Camuccini.

*P. 499\**

The pictures by Garofalo painted for the church of San Francesco are now in the Pinacoteca of Ferrara. The Resurrection of Lazarus is signed and dated, "BENVEGVN. GAROFALO. F. 1532," and the Slaughter of the Innocents bears the date 1518.

*P. 499†*

The two pictures painted for the church of San Domenico are now in the Pinacoteca of Ferrara. The former is signed and dated "BENVEGVN DE GAROFALOF 1536."

*P. 500*

The picture painted for the Frati Ingesuati is now in the Dresden Gallery.

*P. 500§*

The original is now in the Palazzo Chigi at Rome.

*P. 502\**

A full account of Garofalo's pictures at Dresden is given by G. Morelli, "Italian Masters in German Galleries," pp. 14-120

*P. 504†*

"Girolamo da Carpi, or as he signs himself, Hieronymus de Carpis (Carpi would therefore be the family-name), was born about 1501, and died in 1556. His father Tommaso was a painter, and as such we find him in the service of Lucrezia Borgia, in the year 1507. Hieronymus, in 1538, married Catarina Amatori at Ferrara. Cittadella tells us that he not only worked with Garofalo, as for instance, in 1535, at the Palace of Coppara, but also with and under Dosso. As assistant to Dosso, he painted, amongst other things, several rooms in the 'Belvedere,' a country seat on a small island near Ferrara. The rudiments of painting he would most likely have learnt from his father. Vasari tells us that he studied afterwards under Garofalo. To judge by his authentic picture of the year 1530 in the church of San Martino at Bologna, he must also have been strongly influenced by Dosso, for that painting proves him at least as much an imitator of Dosso as of Garofalo. Later on, between 1540 and 1550, he copied several of Correggio's paintings, and brought some of them to Rome, in 1550, where he showed them to Vasari."—G. Morelli, "Italian Masters in German Galleries," p. 120.

*P. 510*

The fresco paintings in the Palazzo Coppara have been destroyed. They have been described by Baruffaldi.

*P. 511*

The picture by Correggio representing "Our Lady who is putting a little tunic or camicia on the Infant Christ," is now in the National Gallery, London.

*P. 511†*

The original of Parmigiano's Cupid preparing his Bow, is now in the Belvedere Gallery at Vienna.

*P. 513*

The great fire in the castle of Ferrara happened in 1554, on the 1st of February.

*P. 513†*

Galasso, called l'Alghisi, the architect of the covered portico of the castle of Ferrara, died in 1573.

*P. 515*

The works here described as being in the church of San Domenico have disappeared.

*P. 516¶*

The proper name of this artist is Henry Pallidani, of Malines. The picture here described is still at Perugia, in the church of San Francesco, as is also the glass window in the chapel of San Bernardino.

*P. 517\**

Tiraboschi asserts that these two pictures were not the works of Ingoni, but by the hand of Domenico Carnevali and Giuseppe Romani. There are, however, two other works by Ingoni in the same church of San Piero, one representing Christ in the Garden, and the other the Transfiguration. (See "Notizie degli Artefici Modenesi.")

*P. 519\**

Anselmi was born at Lucca in 1491, and died about the year 1554. He was a pupil of Sodoma when at Siena. Most of his works are at Parma, where he had adopted the manner of Correggio. A Madonna picture by him is in the Louvre.

*P. 520\**

Giovanni Battista di Egidio Bertani was a painter, sculptor, and architect. He was born at Mantua in 1516, and died in 1576.

*P. 521‡*

This work has the title "Gli oscuri e difficili passi dell' opera di Vitruvio." It was published at Mantua in 1558.

*P. 521||*

Ippolito Costa, the son of Lorenzo Costa, the well-known painter of Ferrara, was born in 1501, and died in 1561.

*P. 523‡*

Lattanzio Gambaro was born in 1530, and died about the year 1574.

3  
*P. 525*

Camillo Boccaccino was born in 1515, and died in 1546. His paintings in San Sigismondo are still in existence.

*P. 527†*

About the different artists with the name of Campi, see Guido Sommi Picenardi, "Giornale Araldico-Genealogico," Pisa, 1879, No. 4.

*P. 528\**

Giulio Campi's pictures in the choir of Sant' Agata at Cremona recall the manner of Pordenone. They are signed "Julus Campus faciebat 1536."

*P. 530*

Sofonisba, when going to Spain in 1559, was accompanied by two ladies, two gentlemen, and her two servants. The King of Spain, whose portrait she painted, gave her a yearly pension of 200 scudi. She married there Don Fabrizio di Moncada, a Sicilian cavaliere, and, after his early death, the cavaliere Orazio Lomelli, of Genoa.

*P. 532†*

Geremia, whose full name is Cristofano di Geremia, is mentioned in Filarete's manuscript, "Trattato d'Architettura," of which Vasari has made extensive use. He had a great reputation for his works in bronze. In 1468 he was employed by Pope Paul II. in the restoration of the antique equestrian statue of Marcus Aurelius. Two medals are known to have been executed by him. (See E. Muntz, "Les Arts à la Cour des Papes," vol. ii., p. 93, where a reproduction of his medal of the Emperor Augustus is to be found.)

*P. 533.*

About Romanino and Moretto, see Fenaroli, "Dizionario degli Artisti Bresciani," Brescia, 1877; Fenaroli, "Alessandro Bonvicino Soprannominato il Moretto," Brescia, 1875; and Gust. Frizzoni, "Alessandro Bonvicino detto il Moretto," "Giornale d'Erudizione Artistica," vol. iv., fasc. vi., 1875.

*P. 533†*

"Romanino was born at Brescia, not at Romano. His ancestors came from Romano, a small town close to the Brescian

frontier, but within the territory of Bergamo. His grandfather Luchino already bore the surname of Romanino. In a document of the year 1517, communicated by Grasselli (Abecedario), we read: 'Magistro Hieronimo de Romani, filio che fù de *maistro* Romano da Brexa.' So that Romanino's father was a painter too, and probably the first instructor of his sons, for Girolamo had two brothers, Antonio and Alessandro (born 1490), who were also painters, and probably his assistants. Stefano Rizzi, whom the local writers name as the teacher of Romanino, is quite an unknown master. But I have grounds for throwing out the conjecture that Romanino must have been influenced in his youth more by Vincenzo Civerchio than by Ferramola. In the years 1509 to 1513 he appears to have lived and laboured partly at Padua, and partly also at Venice: here he took Giorgione for his model, and then it was that he acquired his brilliant golden colouring. In 1514 Romanino was back at Brescia, his grandest work, the great altar-piece in the church S. Francesco, if I am not mistaken, dates from that year. The beautiful frame that encloses this great picture, which was made by Stefano Lamberti of Brescia, in 1502, has induced several German writers to believe that the picture itself was of the same date. Romanino's best period is that between the years 1510 and 1520; it was during that time that he painted, amongst others, his pictures for S. Giustina at Padua (now in the Town Gallery there), and for S. Francesco, S. Maria in Calchera, and S. Giovanni Evangelista, all at Brescia; and to the same period belongs the fine Giorgionesque Portrait of a Cavalier, formerly at Countess Fenaroli's house, where it was ascribed to Titian.

"In Romanino's large pictures for S. Giustina and S. Francesco, we already find that *harmony of colours* which became characteristic of the Brescian school. Moretto, from 1521 onwards, only developed, and perhaps refined it. Romanino in his later years became careless, and sometimes slovenly, of which it would not be difficult to find specimens. He, like Moretto, was little known outside the district of Brescia. Few can have surpassed him as a fresco-painter, of which his wall-paintings in the Val Camonica, at Cremona, at Trent (the Castle), and at Brescia, furnish proof. Amateurs now and then confound him with Moretto."—G. Morelli, "Italian Masters in German Galleries," pp. 403-407.



## P. 533§

"Moretto was born at Brescia in 1498, and died there at the end of the year 1555 (Fenaroli, 'Diz. d. art. Bresc.,' 35 and 57). The last date on his works is 1554; it is on the great altarpiece, the 'Lamentation over Christ,' belonging to Signor Frizzoni-Salis, of Bergamo.

"I have no wish to dispute that Moretto, when twenty-four years old, may have studied and learned a good deal from Titian's polyptych of the 'Resurrection,' painted in 1522 for the church of S. Nazzaro e Celso, at Brescia; but that he ever tried in his *best period* to imitate the Cadorian, as Messrs Crowe and Cavalcaselle will have it, I really cannot see. Examine his works of the year 1521, in S. Giovanni Evangelista at Brescia, his male portrait of 1526 (now at the National Gallery, London), his "St. Margaret" of 1530 in S. Francesco at Brescia; another picture of 1540 in S. Giorgio at Verona; and you will grant, I hope, that in these works no one can seriously find a trace of Titian's influence on Moretto, and still less of any direct influence of Palma Vecchio on the art of this thoroughly original Brescian. This, again, is one of those purely imaginary assumptions that find their sole origin in the everlasting system of "influences" of the famed historians. Why, the forms of the Brescian, always elegant, are utterly different from the forms of the Bergamese; and then the deep golden tints of the latter are in striking contrast with the delicate silver tones in Moretto's paintings. His harmonies of colour are as original as they are graceful—they delight the eye.

"Moretto, in contrast to his rival Romanino, is hardly ever negligent in his works: pictures intended for village churches are painted as lovingly and carefully as those for the town. Moretto may be said to have worked almost exclusively for his native town and the province of Brescia, and it is there that nearly the whole work of his life is still to be found. He was, therefore, little known beyond the frontiers of the Brescian district. The Anonymus Morellianus has not dropped a syllable about him, a certain proof that Moretto was then held in no sort of repute at Venice. His fame, like that of his pupil, G. B. Moroni, dates only from about half a century ago. . . . The best works of Moretto are to be found in the churches of Brescia (S. Nazzaro, S. Clemente, choir of S. Giovanni Evangelista, S. Eufemia), and

out of Italy, in the Belvedere at Vienna."—G. Morelli, "Italian Masters in German Galleries," pp. 400-403."

*P. 535\**

Gian Girolamo Savoldo was of the same age as Romanino, and perhaps his fellow-pupil. He visited Florence in 1508, and we find him enrolled as master in the Painters' guild there (Hieronymus de Savoldis de Brixia), his stay, however, cannot have been of long duration, as none of his works known to us betray the slightest Florentine influence. Later on, he settled at Venice, and there he studied the works of Giovanni Bellino (S. Giovan Crisostomo, of the year 1513) and Titian. The most important work of this rather rare master is in the Brera Gallery at Milan. The Hampton Court Gallery possesses also two pictures by his hand.

*P. 535†*

A replica of his "Venetian Lady," as she is styled in the Berlin Catalogue (No. 307), or "St Magdalen," as she used to be called, was a short time ago still in the house of Count Fenaroli, at Brescia, but was lately purchased by the picture-dealer Baslini, and sold to the National Gallery, London. Carlo Ridolfi, ("Vite," &c. i. 354) mentions such a picture as belonging to the Averoldi house, at Brescia: "ed in casa Averolda una figura della Maddalena, involta in drappo col vaso dell' alabastro, incamminata al sepolcro, celebre pittura, della quale si sono tratte molte copie. Madame Ardier, ambasciatrice francese, aveva una delle Maddalene suddette . . . e in casa Antelmi (of Brescia) vi è un Deposito di croce." This last picture was in the house of Torre, at Brescia, before it came into the Berlin Gallery.

VOL. V.

RIDOLFO, DAVID AND BENEDETTO GHIRLANDAJO.

[Born 1483—died 1561.] [Born 1452—died 1525.]

[Born 1458—died 1497.]

*P. 3†*

This mosaic, which is now at Paris in the Musée de Cluny, bears the signature, "OPVS MAGISTRI DAVID FLORENTINI, 1596."

*P. 4\**

This statement probably refers to the so-called Belle Jar-  
dimère, Raphael's celebrated Madonna picture, in the Louvre.

*P. 4†*

Vasari does not appear to have been well informed about Ridolfo's early works. "Until the death of his father Domenico, that is, till the year 1494, he certainly remained his pupil, a fact which is proved by the drawings of the two masters. In the collection of the Corsini library at Rome are two such drawings, one by Ridolfo, the other by Domenico. Even his early work in the choir of San Domenico at Pistoja (Saints Sebastian, Jerome, and a third), proves Ridolfo's descent from Domenico. The St. Jerome is taken from the father's fresco at Ognissanti, Florence. After Domenico's death, his favourite pupil Granacci may very likely have carried on Ridolfo's education; and this is proved, better than words could prove it, by two small panels, each with three adoring angels. These two paintings may be seen in the so-called Room of Small Pictures at the Academy of Florence under the name of Granacci. Besides Granacci, Pier di Cosimo must also have had an influence on the artistic career of Ridolfo. The landscapes in the early pictures of the latter are as good as copied from those of Pier di Cosimo.

"But when Leonardo da Vinci came and settled at Florence in 1503, certainly none contributed so much as he to form young Ridolfo, then twenty years old. In this Leonardine period of our artist, I place, amongst others, the following pictures, in all of which, Leonardo's influence is more or less visible. They are, one and all, still at Florence, and therefore easily accessible.

"(1) 'The Annunciation' (No 1288), in the Uffizi Gallery. A few years ago this picture came from the sacristy of the convent church of Montoliveto (near Florence) to the Uffizi Gallery, under the name of Ghirlandajo; presently, though still doubtfully, it was ascribed by the then directors of the gallery, Messrs. Gotti and Campana, to the great Leonardo da Vinci. The funeral urn<sup>1</sup> of stone introduced in the picture, such as is often met with in Domenico's pictures, might of itself have made those gentlemen pause before delivering such a verdict. The shape of

<sup>1</sup> Compare the drawing by Ridolfo Ghirlandajo at the Uffizi Gallery (Philpot 678), which might be a study for the "Annunciation."

the hands, too, especially the long fingers with the ugly nails, reminds one rather strongly of the hands in (2) the 'Portrait of a Goldsmith' (No. 207, Palazzo Pitti). The question is: Is this picture really a work of Leonardo, as Signor Chiavacci's catalogue would have us believe, or is it rather an early work of our Ridolfo del Ghirlandajo? In spite of repaint and dirt, one still recognizes in the landscape background and in the yellow rocks, the imitator of Pier di Cosimo. Then the modelling of the head and the formation of the hand are exactly the same as we see in Ridolfo's early work at the house of Cavaliere Niccolò Antinori (Via de' Servi, Florence). Nowhere can we get to know Ridolfo's early period better than in the picture just named, which represents (3) the 'Walk to Calvary,' and was painted for the Antinori house in 1505.<sup>1</sup> Here we have before us about seventeen pretty large figures with a great many small ones. On the hair of the young man with red and white striped hose, and a lance in his hand, the lights are laid on exactly as they are on the angel's head in the 'Annunciation' (No. 1288) at the Uffizi. The shapes of the hands and fingers are the same as those we see in the above-named 'Annunciation,' in the 'Portrait of a Goldsmith,' at the Pitti, in (4) the 'Angels' at the Academy, in (5) the 'Madonna with the Marriage of St. Catherine,' at the church of the Conservatorio in Ripoli (Via della Scala), and also in (6) a 'Male Portrait,' No. 318, at the Louvre, there ascribed to Francia, but which I unhesitatingly pronounce to be by our Ridolfo del Ghirlandajo. The head of Longinus, with the fantastically shaped helmet, reminds one much of Leonardo da Vinci, and so does his horse. The cross-puckers on the sleeve of Veronica are the same as those we noticed on the sleeve of the Madonna in the 'Annunciation' at the Uffizi; and so on.

"To the same Leonardesque period of Ridolfo belong the (7) so-called portrait of Girolamo Benivieni, in the collection of Marchese Torrigiani at Florence (Room II., No. 9), there ascribed to Leonardo. It represents an old man in a black cap and black clothes. In all these youthful works the usually defective drawing stands in singular contrast with the beauty of the heads in the figures

"In Ridolfo's works of the years 1506 to 1510, we remark, on the contrary, the influence, partly of Fra Bartolommeo, and partly

<sup>1</sup> See note to P. 54.

of his friend and contemporary Raphael Sanzio, who at that period was making studies, apparently with Ridolfo, on the celebrated cartoon of Leonardo da Vinci. Out of these art studies, jointly pursued, there sprang up, as Vasari tells us, an ardent friendship between the two congenial youths. That such an intimacy with the far more talented Raphael could not fail to influence Ridolfo, is natural; and several paintings of this early period of the master seem to furnish evidence of such an influence. Amongst others, besides the very good painting (No. 91) in the Berlin Gallery, there is the "Madonna with St. Elizabeth and the little St. John" (No. 1110) in the Tribuna of the Uffizi Gallery, there erroneously ascribed to Orazio Alfani.

"Vasari relates in his life of Domenico Puligo (viii. 131, 132), that Ridolfo del Ghirlandajo always employed a number of young painters in his studio, and further, that they executed many pictures for him which were then sent out under high-sounding names to England, Germany, and Spain. Of these assistants of Ridolfo, Vasari names amongst others—Baccio Gotti, Toto del Nunziata, Antonio del Cerajuolo, Domenico Puligo. To one or another of these painters may belong many a picture that is exhibited in public or private galleries as the work of Andrea del Sarto, of Fra Bartolommeo, or of Franciabigio."—G. Morelli, "Italian Masters in German Galleries."

*P. 5†*

This picture has of late been sold, and is now in the National Gallery, London.

*P. 5‡*

Nunziata was born at Florence in 1475, and died in 1525.

*P. 8‡*

These fresco paintings were completed in 1514.

*P. 12*

Michele, the son of Jacopo di Michele, with the surname Tosini, was born at Florence in 1503. He died in 1577.

*P. 16‡*

Carlo di Galeotto Portelli da Laro died at Florence in 1574.

## GIOVANNI DA UDINE.

[Born 1487—died 1564.]

*P. 27*

The second saint canonized by Pope Hadrian was not St. Hubert, but St. Benno, of Meissen, in Saxony.

*P. 29†*

Giovanni states in his diary, which has been published by Maniago in "Storia delle Belle Arti Friulane," Documento xc., that he left Udine for Florence on October the 1st, in 1532, and that he arrived there on the 4th, when he at once began the work in the chapel of the Medici.

## BATTISTA FRANCO.

[Born . . . .—Died 1561.]

*P. 34\**

Marten Jacobsz. van Heemskerck, painter and engraver, born at Heemskerck in Holland in 1498. Died at Haarlem in 1574.

*P. 49†*

The words used by Federigo Zuccherò, are: "qui si avilupa, nè sa quel che si dichia" (here he becomes confused, nor does he know what he says). The copy of Vasari containing this note is in the possession of Cav. Alessandro Saracini, of Siena.

*P. 50\**

Jacopo Robusti, called Tintoretto, was born at Venice in 1519, and died in 1574. The judgment which Vasari passes upon this artist is as severe as it is unjust.

*P. 54†*

In 1807 the church and the monastery Della Carità have been converted into the Academia delle Belle Arti.

## GIOVAN FRANCESCO RUSTICI.

[Born 1474—died 1554.]

*P. 61*

Andrea del Verrocchio went to Venice about the year 1485,

and died there in 1488. If, therefore, Rustici really visited his studio before the great sculptor left Florence, he must have entered it when he was a lad of eleven years of age, or even less. We may also assume that Leonardo da Vinci, then thirty-three years of age, did not enter into the close intimacy with Rustici, here described, at that very time. It is more likely that this occurred at the beginning of the sixteenth century, after Leonardo's return from Milan.

*P. 63\**

Leonardo da Vinci was also closely related to Piero Martelli. (See J. P. Richter, "The Literary Works of Leonardo da Vinci," vol. i., p. 12.)

*P. 65*

Rustici received the order for the bronze statues on the Baptistry in 1506, where they were placed in 1511.

*P. 84*

Rustici died at Tours.

FRA GIOVANNI AGNOLO MONTORSOLI.

[Born 1506 (?)—died 1563.]

*P. 99\**

The head of the saint in this statue is said to be a likeness of the Principe D'Orma.

*P. 101*

Among the architecture executed at Genoa by Montorsoli, may be mentioned the Duke's palace of Fassalo, which he enlarged. He also decorated its garden with fountains.

*P. 104\**

The Marine Monster, which Montorsoli executed in front of the palace, was soon ruined. In 1581 a new one was executed by Gian Giacomo of Valsoldo, apparently after the model of the one by Montorsoli. The statue of Jupiter was executed in 1586 by Marco Sparti of Urbino.

*P* 109

Di Marzo affirms that Montorsoli executed only the figure of St. Peter, and that the figures of St. Paul and of St. John the Evangelist were done after his models by his pupil Martino, whereas the other statues were by the hand of various later masters. (See "Gli scultori della Penisola di Sicilia," in "Arch. Stor. Ital.," serie terza, tomo xvi., p. 342.)

## FRANCESCO SALVIATI.

[Born 1510—died 1563.]

*P*. 119

The name of Francesco's father was Michelangelo di Francesco di Giovanni d'Andrea.

*P*. 120

Diacetto is the surname of Giovan Francesco, who was born in 1480.

*P*. 123\*

Raffaello da Brescia was the son of Giovanni Antonio di Tommaso de' Piccinelli, of Brescia, a dancing master, who had settled at Siena in 1505. His sons Raffaello and Andrea exercised the same art, before they became painters. The picture gallery at Siena contains several works by Andrea, who was the more important of the two. He appears to have been chiefly influenced by Sodoma. After the year 1524 the two brothers came to Florence. Raffaello died there in 1545.

*Pp.* 130-131

Fra Damiano of Bergamo was born towards the end of the fifteenth century, and became a Dominican Friar at an early age. The art of inlaying was taught him at Venice, and the art of wood engraving in Istria. His chief works are the choir of the high altar of San Domenico at Bergamo, and the one of San Domenico at Bologna, in which town he resided for a great many years, and where he died in 1549.



*P. 131*

Two drawings by Salviati, representing the same subject, are in the Uffizi Collection, at Florence.

*P. 132*

Carlo Portelli of Laro died at Florence in 1574.

*P. 134*

Vasari omits to mention that during Salviati's stay at Venice he was asked by Giovio, on behalf of the Marquess of Mantua, to enter the service of that prince, as appears from a letter written by Giovio to Pietro Aretino, dated Feb. 24, 1540. (See "*Lettere pittoriche*," vol. v., No. lxxviii.) It is not known why the proposition had no effect.

*P. 143*

Battista di Lorenzo d'Andrea dal Borro died at Florence in 1553. Vasari mentions him also in the life of Guglielmo da Marcilla.

*P. 155*

The following fresco paintings are still to be seen in the Sala Regia, at the Vatican. The Emperor Charles the Great confirming to the Pope the donation of Pepin, and Pope Gregor VII. with the Emperor Henry IV. at Canossa, by Taddeo Zuccherò; King Peter of Aragon recognizing his kingdom as a fief of the papal see, by Livio Agresti of Forlì; King Liutprand sanctioning the dominion of the papal see over the Alps, by Orazio Sammacchini (Vasari calls him by mistake Fumaccini in the Life of Primaticcio); the defeat of the Lombard King Astolf by Girolamo da Sernoneta. Salviati depicted the Emperor Barbarossa kneeling before Pope Alexander III. on the Piazza of St. Mark's, Venice. It has been shown by Muratori and others that the scene never occurred in fact, but it has been made the subject of several pictures, which have become famous, such as the wall-painting by Federico Zuccherò in the Doge's palace at Venice (Sala del Maggior Consiglio). Most of the other pictures in the Sala Regia were painted by Vasari.

*Pp. 157-158*

The goldsmith Manno is also mentioned by Cellini in his autobiography. A full account of this artist has been given by A. Ronchini, in vol. VII. of "*Atti e Memorie delle RR. Deputazioni di storia patria per le provincie Modenesi e Parmensi*" (1874).

*P. 161*

In the Palace of San Marco, the Doge's Palace, there is at present only one picture by Giuseppe Salviati, representing a Madonna. It is in the Sala de' Stucchi.

Giuseppe Porta was born at the beginning of the sixteenth century at Castelnova di Garfagnana, and died about the year 1575.

## DANIELLO RICCIARELLI.

[Born about 1509—died 1566.]

*P. 165*

The Deposition from the Cross in the church of Trinità de' Monti is undoubtedly the artist's masterpiece. From the original receipt for it, which is still in existence, it appears that the work was completed in 1541. It has been engraved by Paolo Toschi, Dorigny, and many others.

*P. 168\**

No trace of these works has been left in the church of Trinità de' Monti.

*P. 171\**

The statue is at present best known by the name of Ariadne, whom it really appears to represent. Pope Julius II. bought it in 1521 from Girolamo Maffei. It is not known where it was found.

Daniello's paintings of the Invention of the Cross, with the two saints Cecilia and Lucia, which he executed in the church of Sant' Agostino, are no more in existence.

Marco da Siena, also called Marco del Pino, the assistant of Daniello da Volterra in the execution of the paintings at the church of Trinità de' Monti was born at Siena, about the year 1525, and was a pupil of Beccafumi. About the year 1529 he went to Rome, where he executed some altar-pieces in the churches of Santi Apostoli and Araceli, besides the fresco-paintings in S. Trinità, here mentioned by Vasari. The fresco in the Sala Regia of the Vatican, representing the Emperor Otto in the act of restoring some provinces to the papal see, is also by him. Between the years 1556 and 1560 he went to Naples, where he executed many pictures, and where he founded also a school of painting, in which the principles of Michelangelo were taught. He devoted himself also to architecture, as appears from a reference made by Lomazzo in the "Tempio della Pittura," to a large book he wrote on that art, but which at present seems to be lost.

More details about Pellegrino di Tebaldo de' Pellegrini, or Pellegrino da Bologna, as he is called, will be found in the life of Francesco Primaticcio, which follows.

The Spaniard Bizzera or Beccvca is again mentioned in the Life of Cristofano Gherardi and in Vasari's autobiography.

#### P. 172†

The picture of David cutting off the head of Goliath, executed on a slate slab, which is painted on both sides, forms part of the Louvre Collection (No. 333). In 1715 it was presented to King Louis XIV. by a Spanish ambassador as being by the hand of Michelangelo.

A pictà by Daniele da Volterra is in the Gallery of St. Petersburg.

#### P. 174\*

Orazio Piatési, not Pianetti, as Vasari has it, died at Florence in July, 1557.

#### Pp. 176-177

Daniele executed in bronze only the horse, upon which later on was placed the statue of King Louis XIII. by the French sculptor Biard (1639). In 1793 it was destroyed by command of the authorities of the French Republic.

*P. 178*

Biagio Betti was a native of Cutigliano (not Carigliano), a place in the mountains of Pistoja. In 1572 he entered the order of the Teatine friars of San Silvestro at the Quirinal in Rome. He died in 1615, at the age of seventy.

## TADDEO ZUCCHERO.

[Born 1529—died 1566]

*P. 179*

Some very curious manuscript notes written by Federigo, the brother of Taddeo, in a copy of Vasari's life, which is now at the Bibliothèque Nationale, Paris, serve as a valuable commentary with regard to details.

*P. 182\**

Jacopone of Faenza was a son of Giov. Battista Bertucci. He was not a disciple, but an imitator of Raphael. See Valgimigli, "*Dei Pittori e degli Artisti Faentini*," Faenza, 1871 (second edition).

*P. 182†*

Daniello da Parma, surnamed Porri, was a native of Milan. He seems to have died in 1566. See A. Ronchini, "*Il pittore Daniele da Parma*," Modena, 1872.

*P. 185*

Neither Taddeo Zuccheri's copy nor Raphael's original representing the Nativity can at present be traced.

Stefano Veltroni was a cousin of Vasari's

*Pp. 190-191*

Taddeo and Federigo Zuccheri came to Orvieto in 1560 (See Luzi, "*Il Duomo d'Orvieto descritto e illustrato*," Firenze, 1866.)

*P. 193*

The representations of the Credenza, drawn by Taddeo

Zuccherò, were taken from the life of Caesar. See G. Campori, "Notizie storiche e artistiche della majolica e della porcellana di Ferrara, ne' secoli, xv. e xvi.," Modena, 1871.

*P. 201*

Giovanni Strada, better known by the name of Stradanus, was an imitator of Salvati and Vasari. Jacopo Zucchi, or del Zucca, sometimes called Zucchi, was a Florentine. His life has been written by Baghioni.

Battista Naldini of Florence was a disciple of Pontormo and Angelo Bronzino. See pp 479-480 of the present volume (v).

*P. 202*

Pope Pius IV died on December 13, in the year 1565. The Cardinal Sant' Angelo, Ranuccio Farnese, had died in October of the same year.

*P. 203*

The Cardinal of Ferrara, of whom Vasari speaks here, is Ippolito d'Este, elected in 1538. He died in 1572.

*P. 205*

Jacopo Barozzi—who is not to be mistaken for the well-known painter Federigo Barocci of Urbino—was born in 1507 at Vignola, near Modena.

*P. 206\**

The castle of Caprarola is situated between Viterbo and Sutri

*Pp. 209-210*

The Cardinal Farnese, here spoken of, is Alexander, nephew of Pope Paul III. By Sant' Angelo is meant Ranuzio Farnese. The "chamberlain Santa Fiore" is the Cardinal Guido Ascanio Sforza; "the elder Salvati" is the Cardinal Giovanni, who had been elected by Pope Leo X.; Chieti is the famous Cardinal Giovan Pietro Caraffa, who was Bishop of Chieti, and afterwards Pope Paul IV.; Carpi is the Cardinal Ridolfo Pio of Carpi.

*P. 213*

Annibale Caro's report has also been published among his

letters (*Epistolario*) under date of November 21, 1562. This text is said to be a better one than the one published by Vasari.

*P 225\**

Vignola wrote also a treatise bearing the following title in the edition of Egnazio Danti, which appeared fourteen years after the architect's death: "Le due regole della prospettiva pratica di messer Giacomo Barozzi da Vignola, con i Commentarj del R. P. M. Egnazio Danti dell' Ordine de' Predicatori, matematico nello Studio di Bologna," Roma, 1587.

Vasari does not speak again of Vignola in the life of Michelangelo, as he here promises to do. When at Rome in the service of the Pope, Vignola constructed the church of Sant Andrea, near the Vigna di Papa Giulio, and also several churches at Assisi, Perugia, and elsewhere. The church del Gesù at Rome was begun by him, but completed by Giacomò della Porta. King Philip II. of Spain invited him to enter his service, but he had to remain at Rome, where, after the death of Michelangelo, he had become the chief architect of St. Peter's. Among his earlier works may be mentioned the Ducal palace at Modena. Vignola died at Rome in July, 1573.

*P. 227*

Federigo Zuccherò executed amongst other works the fresco-paintings in the cupola of Florence Cathedral, after the death of Vasari, who had begun them. These productions of but little merit were severely criticized, especially by Benvenuto Cellini in his sonnets. They were completed in 1579 at a cost of 70,000 lire. Federigo Zuccherò afterwards visited Venice, the Netherlands, and England. A full account of the works he executed in England is given by H. Walpole in the "*Anecdotes of Painting*." After having returned to Rome he was called to Madrid by Philip II. But he had soon to return home, as his works did not satisfy the King. In his later years he worked at Turin, Milan, Loreto, Rimini, and Venice, and wrote a book about his travels, published in 1608 at Bologna, bearing the title, "*Il passaggio per l'Italia*." Another work of his has the title, "*Lamento della Pittura, e Lettere ai principi e amanti del Disegno*." Federigo Zuccherò died at Ancona in 1609.

## MICHELAGNOLO BUONARROTI.

[Born 1475—died 1564.]

*P. 227*

Michelangelo was still alive when Vasari issued the first edition of these lives. In the second, which appeared after his death, the account of the great artist's life is very much more complete. In the meantime there had appeared an excellent life of the master, written by Ascanio Condivi, a pupil and personal friend of Michelangelo. These two lives by Vasari and by Condivi have, with Michelangelo's own writings, always been considered the best authorities for our knowledge of the master.

*P. 229<sup>x</sup>*

It is not sufficiently proved that the Buonarroti family descends from the Counts of Canossa, as has been shown by Marchese Giuseppe Campori in his "Catalogo degli artisti italiani e stranieri negli stati Estensi," Modena, 1855.

*P. 230<sup>1</sup>*

Mariette justly observes that Michelangelo would scarcely have allowed Condivi to blame Domenico Ghirlandajo, Michelangelo's master, in the way he has done, if his own feelings had not concurred.

*P. 233\**

The marble representing the head of an old Faun, ascribed to Michelangelo, has lately been transferred from the Uffizi Gallery to the Museo Nazionale. We have reason to believe that the work is of a somewhat later date, and not by the hand of Michelangelo, but rather done by some unknown sculptor who inspired himself by Vasari's description of the celebrated head, perhaps in order to replace the lost original.

*P. 234\**

The Casa Buonarroti has of late become a public museum under the care of the municipality of Florence.

*P. 235*

Michelangelo's statue of Hercules is mentioned by Dan in 1642 as being at Fontainebleau. (See "Trésor des Merveilles de Fontainebleau.") The garden in which it was placed was destroyed in 1713, and it is not known what has become of this valuable work.

*P. 236§*

It is difficult to say which of the two kneeling angels in front of the tomb of San Domenico is by the hand of Michelangelo. The opinions of late writers on Michelangelo are divided, and it is even doubtful whether either of the two statues of the monument in its present state is Michelangelo's work.

*P. 237*

Michelangelo's statue of San Giovanni has hitherto been considered to be lost. In 1875 a marble statue vaguely answering the description of the original was found at Pisa in the Casa Rosselmini, and pronounced to be the original. It has of late been added to the Berlin Museum, but the authenticity of the work is not generally admitted.

*P. 237†*

The statue of the Sleeping Cupid is at present in the Museum of Turin, where it has lately been re-discovered. See Dr. Konrad Lange, "Der Cupido des Michelangelo in Turin," "Zeitschrift für Bildende Kunst," 1883.

*P. 238\**

The picture of St. Francis, after Michelangelo's cartoon, is no longer to be found in the church of San Pietro in Montorio, at Rome.

*P. 238†*

The statue of Bacchus is now in the Museo Nazionale at Florence. The statue of Cupid which Michelangelo executed for Jacopo Galli seems to be missing. The one ascribed to the master at South Kensington Museum is generally believed to be the one to which Vasari here refers, but the execution of this work points to some inferior artist.



*P. 239\**

This is the only work of the master on which he has engraved his signature. He has placed it very conspicuously on the riband across the Virgin's bosom.

The remark of the Lombards, "Our Hunchback of Milan," refers to the celebrated sculptor, Cristoforo Solari, whose nickname was "Il Gobbo" (the hunchback). Vasari has some notes about him, vol. iv., p. 543, and vol. v., p. 434.

*Pp. 239-240*

Vasari is satisfied with treating as "dullards" those who maintained that Michelangelo had given the Virgin too youthful an appearance for the true age which he had allowed the Christ. Condivi, in his life of Michelangelo, has given us the explanation which he had from Michelangelo himself. "Don't you know," he said, "that chaste women keep their youthful looks much longer than others? Isn't this much more true in the case of a virgin who had never known a wanton desire, to leave its shade upon her beauty! . . . It is quite the contrary with the form of the 'Son of God,' because I wanted to show that he really took upon him human flesh, and that he bore all the miseries of man, yet without sin."

*P. 241\**

It appears, from documents in the archives of Santa Maria del Fiore, that the marble had been injured, not by Simone da Fiesole, but by Bartolommeo di Pietro, called Baccellino. It had been put aside for thirty-five years, when Michelangelo was intrusted with it, to use it for his statue of David.

*P. 241†*

In 1873 the statue was removed from the Piazza della Signoria, where it had stood for more than three and a half centuries, to the Accademia delle Belle Arti, where it has been placed in the centre of a large cupola room, which serves as a Michelangelo-Museum of casts.

*P. 242†*

The Tondo, representing the Madonna with the Infant Christ and the Infant St. John, which is in the possession of the Royal

Academy of Arts, London, is exhibited at the Diploma Gallery, Burlington House

*P. 242†*

This Tondo is now at the Museo Nazionale of Florence.

*P. 242§*

The sketched figure of St Matthew is in the courtyard of the Academy of Fine Arts, Florence.

*P. 243*

The proper name of the Flemish merchants, whom Vasari calls Moscheroni, is Mouscron. The work which Michelangelo executed for them was not a cast in bronze, but a statue in marble. It is in a chapel of the church Notre Dame at Bruges. A reference to it will be found in Durer's well-known Diary.

*P. 248†*

Two unfinished statues, representing male figures, are now in the Museo Nazionale, Florence. A group of four others, also unfinished, have been placed in the Giardino Boboli, at the back of the Pitti Palace.

*P. 251\**

The various letters written by Michelangelo on that occasion, will be found in Gaetano Milanesi, "Le Lettere di Michelangelo Buonarroti," Florence, 1875.

*P. 253\**

Michelangelo was occupied for two years in the casting of the Pope's statue, which, in February, 1508, was placed over the door of San Petronio. The model had been completed at the end of the year 1506. In the difficult task of casting he was assisted by Bernardino d'Antonio dal Ponte, of Milan, Chief of the Artillery of the Florentine Republic. See B. Podestà, "La Statua di papa Giulio II., in Bologna" ("Atti e Memorie della R. Deputazione di Storia patria per le Provincie di Romagna," Anno settimo, p. 121). See also, "G. Campori, Michelangelo Buonarroti e Alfonso I. d'Este" ("Atti e Memorie della Deputazione di Storia patria per le provincie dell' Emilia," vol. vi ).

*P. 254*

Bramante, who was Raphael's countryman, was not also his kinsman, as Vasari asserts here.

*P 257†*

It appears from a note in Monsignore Paride de' Grassi's "Cerimoniale," or "Diario," that the scaffolding had not yet been removed in 1512, and that at the death of the Pope in 1513 the chapel could not yet be opened to the public. Some parts of the decorations seem to have been completed in 1509. The second and most considerable portion of the vault was probably finished in 1512 or 1513, and it is difficult to understand how Vasari could say that the whole work was finished within twenty months; but it may be that he referred to the whole that which only applies to the first half.

*P. 267*

Pope Julius II. died in February, 1513, at which time Michelangelo was thirty-nine years of age.

*P 277*

Michelangelo returned to Florence in October, 1529, after having been absent for thirty days only.

*P. 277†*

The picture of the Leda, which was sent to France, cannot be traced.

*P. 278†*

The statue of Apollo has lately been removed to the Musco Nazionale.

*P. 279\**

There is a cartoon representing Leda with the Swan in the Council Room of the Royal Academy of Arts, London, but this may rather be ascribed to Bronzino than to Michelangelo. (See Frizzoni, "L'Arte Italiana nella Galleria Nazionale di Londra," pp. 19-20.) The composition also differs from the description given above by Vasari.

## P. 280\*

The collection of drawings by Michelangelo, formerly at the Hague, in possession of the King of the Netherlands, has been dispersed.

## P. 284\*

Tommaso (Maso) di Pietro Boscoli, of Fiesole, was born in 1501, and died at Florence in 1574. Some of his works at Florence and at Rome have been mentioned by Vasari in the life of Andrea Contucci, of Sansovino, who was the master of Boscoli.

## P. 293\*

See also Milanesi's edition of Michelangelo's letters, p. 535. The model, constructed by Michelangelo, is still preserved at Rome, in St. Peter's.

## P. 301

The first edition of Vasari's Biographies of the artist, the so-called *editio Torrentina*, was published in March, 1551 (1550 old style).

## P. 302

The letters written by Michelangelo to Vasari are not faithfully reproduced by the latter. He arranged and abbreviated them according to the purposes he had here in view. A complete reproduction of the originals will be found in Milanesi's edition of Michelangelo's letters (Florence, 1875).

## Pp. 305-306

The construction of the bridge Santa Maria was entrusted to Nanni Bigio in July, 1551. Michelangelo had been engaged in the work during the last months of the year 1548 and early in 1549.

## P. 310

Messer Eraldo, Michelangelo's physician, is the celebrated Realdo Colombo. There is a letter by Michelangelo, addressed to Vasari, written in May, 1557, in which he really shows his intention of making a secret visit to Florence, on horseback. (See Milanesi's edition of Michelangelo's letters. No. 482.)

## P. 311\*

The full name of Michelangelo's servant, who by trade was a stonecutter, was Francesco di Bernardino dell' Amadore, or Amadori. He was a native of Castel Durante, in the State of Urbino (hence his surname), and died at Rome in 1555.

## P. 313†

A close examination of these figures gives evidence that Vasari was right in saying that they are not finished, especially at their backs.

## P. 314‡

The group was sent to Florence, and in 1722 placed under the cupola of the Cathedral, where it is still to be seen.

## P. 314†

It is not known what has become of this smaller group. Pirro (not Piero) Lagorio, of Naples, architect and compiler of several books on the antiquities of Rome.

## P. 325

In March, 1560, Vasari came to Rome with the Cardinal Giovanni de' Medici.

## P. 326\*

The title of the publication is. "Ragionamenti del Signor Giorgio Vasari, pittore e architetto aretino, sopra le invenzioni da lui dipinte in Firenze nel palazzo di loro Altezze Serenissime," Florence, 1588. It has been reprinted in the eighth volume of Milanesi's new edition of Vasari (Florence, 1882).

## P. 329\*

The bust of Brutus is now in the Museo Nazionale at Florence.

## P. 330\*

The church of San Giovanni de' Fiorentini was completed by Carlo Maderna and Alessandro Galilei, who constructed the façade in the time of Pope Clement XII. The chapel at Santa Maria Maggiore was completed by Giacomo della Porta.

The Cardinal di Santa Fiore, who had ordered it, was Guido Ascanio Sforza.

*P. 331†*

Gabrio, or Agabrio Serbelloni—not Scierbellone, as Vasari has it—was a relative of Pope Pius IV.

*P. 333\**

The inventory of all the things left by Michelangelo has been published by Gotti, "*Vita di Michelangelo Buonarroti*," vol. ii., p. 148.

*P. 333†*

Michaelangelo died, not on the seventeenth, but on the eighteenth of February.

*P. 336†*

A few of the drawings here mentioned are in the Royal Library, Windsor Castle.

*P. 339*

Giov. Morelli ("*Italian Masters in German Galleries*," p. 125-127) writes thus on Michelangelo's character —

"Michaelangelo was sprung from a patrician family of Florence, and had grown up in a rich and splendid, but politically distracted city, at a time when moral character was on the decline. With his lofty, proud, and independent nature, he soon became disgusted with the want of principle and the idle pleasure-hunting of his contemporaries. This disposition of mind we find already expressed in his celebrated 'David,' it increased with years, and, especially after the fall of the republic at Florence, found its strongest expression in his well-known verses on the statue of 'Night.' Ill at ease, he at an early age withdrew from the world, to live entirely to his art. He was, at bottom, like Correggio, of a simple and pure nature. Michelangelo's whole cast of mind belonged rather to the age of Dante; yet, as a phenomenon, and because he worked chiefly for popes, and in the two intellectual capitals of Italy as it then was, Rome and Florence, he had a far more direct and powerful influence on his contemporaries than would have been the case otherwise."

*Pp. 343-344*

Maestro Antonio Bigarino, of Modena, is better known by the name of Begarelli.

*P. 358*

As to Valerio Cioli, of Settignano, see Baldinucci's work.

*P. 359*

The two artists Lazzaro and Andrea Calamec, of Florence, went in later years to Messina, where works by them are still to be found. Lazzaro was the more distinguished of the two.

*P. 360*

The proper name of the Florentine painter, Piero Francia, as Vasari calls him here, was Pierfrancesco d'Jacopo di Domenico Toschi. He is mentioned also in the life of Andrea del Sarto.

Battista del Cavaliere, the son of Domenico Lorenzi da Settignano, was a pupil of Bandinelli.

Andrea del Minga was a pupil of Ridolfo del Ghirlandajo. Vasari speaks of him again in his notes about the Academicians, as he does also with Antonio di Gino Lorenzi.

*P. 361*

About Butteri, the pupil of Bronzino, see Baldinucci, x., p. 144.

*P. 363*

Battista Naldini, the disciple of Pontormo, is also mentioned by Vasari in the life of the latter artist.

*P. 364\**

Giovanni Stradano of Bruges, born in 1536, died in 1605. For ten years he was staying with Vasari.

*P. 366*

In his notes about the Academicians Vasari speaks again of Tommaso d'Antonio Manzuoli, called Maso di San Friano, and also of Stefano Pieri.

*P. 368*

Benedetto Varchi's speech has been published at Florence in 1564: "Orazione funerale fatta e recitata nell'eseque di Michel-

angelo Buonarroto in Firenze nella chiesa di San Lorenzo, indiritta al molto magnifico e reverendo monsignore messer Vincenzo Borghini, Priore degl' Innocenti." Next to Vasari's and Condivi's lives of Michelangelo, it is one of the principal sources of our knowledge of the master. Salviati's speech has been printed at Florence in the same year.

P. 369

The several epitaphs have also been published at Florence in the same year. "Poesie di diversi autori latini e vulgari, fatte nella morte di Michelagnolo Buonarroto, raccolte per Domenico Legati."

P. 370†

See also L. Passerini, "La Bibliografia di Michelangelo Buonarroto e gli incisori delle sue opere," Florence, 1875. This gives nearly complete lists of all publications on the artist, with short criticisms of the contents. The following are the best lives written within the last few years.—Aurelio Gotti, "Vita di Michelangelo Buonarroto, narrata coll' ajuto di Nuovi Documenti," two volumes, Florence, 1875; Hermann Grimm, "Leben Michelangelo" (several German, English, and Italian editions), Berlin, London, and Milan; Springer, "Leben Michelangelo's und Raphael's," Leipzig.

FRANCESCO PRIMATICCIO.

[Born 1504—died 1570.]

P. 371.

Distinguished members of Primaticcio's family are mentioned in Alberti's "Storia di Bologna." Malvasia's account of Primaticcio's life is based on the one here given by Vasari, but he has made it more complete. See "Felsina Pittrice," vol. i., p. 123 foll. (ed. 1841).

P. 371\*

Primaticcio went to Mantua in 1525, and stayed there till the year 1531. (See D'Arco, "Storia della Vita e delle Opere di Giulio Pippi," Mantua, 1838, p. 36.)



*P. 372†*

The copies in bronze after the antique, which had been executed in Rome under the directions of Primaticcio, were placed in the garden of the Tuileries and of other royal castles. They are at present in the Pavillons Denon and Daru of the Louvre.

*P. 372‡*

See also J. Vatout, "*Le Palais de Fontainebleau, son Histoire et sa Description*," Paris, 1852; E. Jamin, "*Fontainebleau, ou Notice Historique et Descriptive sur cette Résidence Royale*," Fontainebleau, 1838. About the other works executed by Primaticcio in the service of French kings, see Villot, "*Notice des Tableaux du Musée du Louvre*."

*P. 374*

Domenico del Barbicre, of Florence, where he was born at the beginning of the sixteenth century, was a painter, sculptor, architect, and engraver on copper as well (See A. Babeau, "*Dominique Florentin Sculpteur du seizième siècle*," in "*Réunion des Sociétés Savantes des Départements à la Sorbonne, Section des Beaux Arts*," Paris, Plon, 1877.

*P. 376†*

Prospero di Silvio Fontana was born in 1512, and died in 1597. (See Gualandi, "*Memorie di Belle Arti*," iii., p. 181.)

*P. 376§*

Pellegrino di Tibaldo de' Pellegrini, commonly called Pellegrino Tibaldi, was born about the year 1532. A detailed account of his works is given in the new edition of Malvasia's "*Felsina Pittrice*" (Bologna, 1841).

*P. 379*

Jacopone da Faenza, or Jacopo Bertucci, was born towards the end of the fifteenth century. He died about the year 1580. (See Gian. Marcello Valgimigli, "*Dei Pittori e degli Artisti Faentini*," Faenza, 1871. Vasari mentions him, too, in the life of Zuccherò.

*Pp. 379-380.*

Luca Longhi was born in 1507, and died in 1580. (See Luca Longhi, "*Illustrato dal conte Alessandro Cappi*," Ravenna, 1853.

Livio Agresti, a pupil of Perin del Vaga, died about the year 1580. He is also mentioned in the life of Zuccherò.

P 381

Giovanni di Tommaso Boscoli, of Montepulciano, sculptor and architect, was born about the year 1524. He died in 1589. See A. Ronchini, "Giovanni Boscoli e la Pillotta" ("Atti e Memorie delle R.R. Deputazioni di storia patria per le provincie Modenesi e Parmensi," vol. vii.).

P 382

Bartolommeo di Bartolommeo Passerotti was born in Bologna about the year 1530, and died there in 1492. (See Gualandi, "Memorie," serie iii. e iv.)

3

TITIAN.

[Born 1477—died 1576.]

P. 382†

See also Crowe and Cavalcaselle, "Life and Times of Titian," where use is made of valuable publications of documents and letters, which have of late been brought to light, especially from Spanish archives.

P. 382

According to Dolce, "Dialogo della Pittura," Titian was sent to Venice by his father at the early age of nine years. His uncle Antonio sent him to Sebastiano Zuccato in order to be taught the art of painting. This painter sent him to Gentile Bellini. But Titian went soon afterwards to Giovanni Bellini, and finally to Giorgione. With reference to these statements, Signor Morelli observes ("Italian Masters in German Galleries," pp. 41, 42): "I agree with these statements, except that I would fain leave out Giovanni Bellini. Little as I admire the moral character of Titian, I should find it very painful to admit that the aged Bellini, from whom young Titian so greedily, and with so much intriguing, snatched away his pension of the *Sen-seria* (salt office), in 1513, had ever been his master. Whether Titian learned the rudiments of his art from Antonio Rosso,

from Sebastiano Zuccato, or from Gentile or Giovanni Bellini, is a question of no great historical importance. What cannot be denied is the influence of Giorgione, which is so manifest in the works of his youth, that many pictures by Titian of that period (1504—1512) have been attributed to his master and model, Giorgione.

"In 1505 Titian appears to have been still an assistant of Giorgione; and we are informed by the Anonymus Morellianus, that, in 1511, on Giorgione's death, Titian completed several unfinished works of his master and friend."

*P. 383\**

The date here given is now admitted to be probably correct, since Titian was a follower, not a pupil of Giorgione. It is not known what has become of the portrait here described.

*P. 384\**

Titian's wall paintings on the Fondaco de' Tedeschi have perished in the course of time, as well as those by Giorgione.

The picture of the Ecce Homo was bought in 1620 for the Duke of Buckingham. It is now in the Belvedere Gallery, Vienna.

The picture of the Angel Raphael with Tobit is still in the church of San Marziale (not San Marziliano).

*P. 385*

The fresco paintings at Vicenza and at Venice, on the porticoes of the Grimani Palace, have perished. The picture of St. Mark with other saints is at Venice, in the sacristy of the church of S. Maria della Salute.

*P. 386*

The picture by Giovanni Bellini, representing a Bacchanalian feast, is now at Alnwick Castle, in the collection of the Duke of Northumberland.

*P. 387\**

Compare J. P. Richter, "Italian Art at the National Gallery," pp. 85, 86. The companion picture is at Madrid, in the Museo del Prato.

The picture, here described as representing a "wicked Hebrew

showing to Jesus the coin of Cæsar" is the well-known "Cristo della Moneta" of the Dresden Gallery. It is signed "TICIANVS." "(Nearly all the early works of the master—till about 1522-1524—are signed Ticianus, not Titianus.) Messrs. Crowe and Cavalcaselle place this painting in the year 1508 ("Vita di Tiziano," &c.), Vasari in 1514. I do not know any other picture of Titian's that is executed with so much care and love as this noble and profoundly conceived head of Christ. It is painted on the Van Eyck method, as may still be seen at one spot on the neck of the Christ, where the glazing has come off. It is asserted that the "Tribute-penny" was painted for Duke Alphonso of Ferrara, a matter which I am content to leave alone. This much seems certain, that the picture was only bought by Alphonso IV. or Francis I. of Este, and in that way came first into the Gallery of Modena, and thence to Dresden, among the "hundred pictures." (See G. Morelli, "Italian Masters in German Galleries," pp. 171-172.)

The picture of the Shepherd, to whom a Peasant Girl offers a Flute, is in the Doria Gallery at Rome. An excellent copy of it by the hand of Palma Vecchio is in the collection of Lord Ellesmere.

*P. 388†*

This celebrated work was executed in the year 1519.

*P. 389*

The picture containing the portrait of the Doge Andrea Gritti was destroyed by fire in 1797.

*P. 389†*

All these portraits were destroyed by fire in 1577.

*P. 389†*

This picture perished by fire in 1867. The preparatory drawing for it is in the print-room of the British Museum.

*P. 390\**

An old copy of the picture representing the battle of Cadore (not of Chiaradadda, as Vasari says), is in the Uffizi Gallery at Florence.

*P. 390†*

The large picture of the Disciples at Emmaus is now in the Louvre at Paris.

*Pp. 390-391*

The two pictures by Titian and by Pordenone have not left the church of San Giovanni Elemosynario. The one by Titian was painted in 1533.

*P. 391‡*

The copy in the Louvre is supposed to be by Battista Franco. It is not by Titian.

*P. 391*

The portrait of Davalos, surrounded by allegorical figures, is in the Louvre. Pietro Aretino was painted by Titian at least six times. One of these portraits is in the Pitti Gallery at Florence.

*P. 391§*

The twelve heads of Roman Emperors have been copied by Agostini Caracci and by Bernardino Campi. The latter ones are in the Museum at Naples. The originals, which are lost, were painted in 1537 and 1538.

*P. 392\**

The authenticity of this picture has been doubted by Messrs. Crowe and Cavalcaselle.

*P. 392*

The very fine portrait of Pope Paul III. is in the Museum of Naples, and the portrait of Francesco Maria, Duke of Urbino, is in the Uffizi Gallery at Florence. The pen-and-ink drawing for this picture is in the collection of Signor Morelli at Milan. In the Uffizi Gallery there are, besides, two portraits of the Duchess of Urbino.

*P. 392†*

The Venus by Titian in the Uffizi Gallery reminds us of Giorgione's similar representation in the Dresden Gallery, which for a long time was mistaken for a work of Titian's.

The principal reason of this re-baptism may be sought in the

circumstance that the celebrated *Vénus* of Titian (No. 1117 in the Tribune of the Uffizi), having come to Florence with the Duchess Vittoria della Rovere of Urbino, and being thus open to the admiration of connoisseurs, was generally found almost identical with the *Venus* by Giorgione. And in truth this nude female figure reposing on a couch, by Titian, is nothing but a copy of the *Dresden Venus*, only modified in the upper part of the body. The features of this so-called *Venus* at Florence are, it is well known, identical with those of young Eleonora Gonzago (wife of the Duke Francesco Maria della Rovere), whose portrait by Titian, as *Bella di Tiziano*, we see at the Pitti Palace, No. 18; in the portrait painted from life her individuality is more marked than in the *Venus*-picture. Is it not very probable that the Duke, who doubtless knew the celebrated *Venus* in the Casa Marcella, commissioned his friend Titian to copy it for him, and to put the countenance of his adored Eleonora in the place of the sleeping *Venus*-head of Giorgione? In this simple way the riddle would be solved (G. Morelli, "*Italian Masters in German Galleries*," p. 167).

#### *P. 394*

The portrait of Titian painted by himself is in the Uffizi Gallery at Florence. A replica of it is in the Berlin Museum.

#### *Pp. 394-395*

Titian came to Rome in October, 1545, and visited Florence in the summer of 1546.

#### *P. 395*

The picture of the *Allocution* painted for Del Vasto is now at Madrid, in the Museo del Prado. It is not in a good state of preservation.

The two pictures painted for the church San Salvatore are still in their places.

#### *P. 396*

In 1538 Titian visited the emperor's court at Augsburg. The portrait of Charles V. in the gallery of Monaco bears the date of that year.

#### *P. 397†*

The pictures of *Prometheus*, of *Sisyphus*, and of *Tityus* perished in the fire of the palace del Pardo.

*P. 397†*

The picture by Titian, representing Diana and Actæon, in the Bridgewater Gallery, London, is certainly by Titian's own hand. The equally large picture of Europa on the Bull, is at Cobham Hall, in the collection of the Earl of Daruley.

*P. 398†*

This is the Christ crowned with Thorns in the Louvre Gallery, a late work of the master. The pictures enumerated hereafter are still in their place.

*Pp. 400-401.*

Few of the portraits and compositions here described have as yet been identified. The picture begun for the Doge Grimani is the large canvas called *La Fede* in the Sala delle quattro porte of the Palazzo Ducale at Venice. It was begun in 1544, and finished by his assistants after his death. There is in the National Gallery, London, an early work of Titian's, representing Our Saviour appearing to Mary Magdalen, but the figures are smaller than life size.

The picture of the Entombment is in the Louvre Gallery.

*P. 402\**

Jan van Calcar died in 1546. A beautiful portrait by him is in the Louvre Gallery.

*P. 406*

The very fine altar-piece by Paris Bordone is in the church of Santa Maria presso San Celso (not San Celso, as Vasari says) at Milan.

*P. 406†*

Paris Bordone died in 1570.

*P. 408\**

The portrait of Bembo at the Uffizi bears the signature, "Fs. et Valerius Zuccatus ven. f. 1541."

*P. 408*

For Bartolommeo Bozzato we have to read Girolamo Bozza.

## JACOPO SANSOVINO.

[Born 1486—died 1570 ]

*P. 409\**

According to Milanese the Tatti family lived in Poggibonsi, not in Lucca, as Vasari says. The father was a mattress-maker. Jacopo was born in 1486, according to the entries in the baptismal registers of Florence, which are supported by subsequent statements of Jacopo's father in municipal documents.

*P. 409*

Vasari in stating here that Jacopo Sansovino and Michelangelo Buonarroti were born at Florence in the same Via Ghibellina, seems to forget that in the life of the latter he had said that Michelangelo was born at Caprese in the Casentino.

*P. 415\**

The statue of Bacchus by Sansovino is now in the Museo Nazionale at Florence.

*Pp. 416-417*

Jacopo Sansovino took great offence at having been excluded from executing with Michelangelo the façade of the church of San Lorenzo. In 1517 he addressed an insulting letter about this affair to Michelangelo. A portion of it has been published by A. Gotti, "Vita di Michelangelo Buonarroti," vol. i., p. 136.

*P. 417\**

This is one of the few works of artistic merit which are popularly venerated as working miracles.

*P. 421*

The palace of Messer Giovanni Delfino is now the Palazzo Manin. In the course of time it has been much altered. Only the façade by Sansovino is left intact.



*P. 423*

The statue of St. John the Baptist is still to be found in the church of Santa Maria de' Frari.

The statues of Neptune and Mars are placed in front of the Doge's palace. The Scala de' Giganti has its name from them.

*P. 424\**

There are also four statues of the Evangelists by Sansovino.

*P. 429†*

See also Milanesi's edition, Florence, 1881, vol. vii., pp. 513-532.

## LEONE LEONI.

[Born 1509—died 1592.]

*P. 429*

See Leone Leoni d'Arezzo, scultore, e Giov. Paolo Lomazzo, Pittore Milanese, Nuove Ricerche del Dott. Carlo Casati; Milan, 1884.

The name of Leoni's master is not known. He seems to have come early to Rome, where he is known to have held the office of engraver at the papal mint from 1538 until 1540. About his medals see A. Armand, *Les Médailleurs Italiens*. In 1549 he left Italy, and stayed for a short time at the court of the Emperor Charles V. at Brussels, and again in 1551 and in 1554.

*P. 430*

The equestrian statue of the Emperor Charles V., by Leone Leoni, is in the garden of Buen Retiro, at Madrid. It was ordered in 1549, and completed in 1552.

The statues in marble of the Emperor Charles V. and of his Empress Isabella are now in the Royal Academy of San Fernando; the bust of the Emperor is at the new palace, and the two large bronze medallions are in the garden of Buen Retiro, at Madrid.

What Vasari calls here the "palazzo di Brindisi" is a mutilation of the Spanish name of the place, Binche or Bins. This palace was inhabited by Queen Maria, widow of King Louis II. of Hungary.

*P. 433*

It is not known when Pompeo Leoni was born. He was much engaged as a sculptor in Spain: in 1570 at Madrid, in 1571 at Toledo, in 1579 at the Escorial. From 1582 until 1592 he was staying at Milan, where a great number of statues, especially of the royal family, were executed by him. He died at Madrid in 1610. He had collected many works of art and curiosities. Part of his property was publicly sold at Madrid after his death; some works which had belonged to it being afterwards purchased by Charles the First, when as Prince of Wales he visited Spain. Pompeo Leoni's name appears on the cover of two of the most important volumes containing drawings by Leonardo da Vinci: the Codex Atlanticus at Milan, and a volume in the Royal Library, Windsor Castle.

*P. 435*

The statue of Santa Caterina by Guglielmo della Porta is now in the Academy of Fine Arts at Genoa.

*P. 438*

Guglielmo della Porta executed at Rome several other works of minor importance. He died in 1577.

*Pp. 439-440*

Nanni di Baccio Bigio is mentioned on various occasions in the life of Michelangelo Buonarroti. He it was who by his ignorance caused the breakdown of the Ponte Santa Maria, now called Ponte Rotto.

*P. 442*

Galeazzo Alessi constructed at Milan the façade of the church of Santa Maria presso San Celso, not of San Celso, as Vasari says.

*Pp. 442-443*

Rocco Guerrini was born at Marradi during the first half of the sixteenth century. After having studied at Florence he entered the service of the Duke of Ferrara. In 1541 and 1542 he was in Africa with the army of Charles V. Leaving the Spanish service, he entered in 1564 the French army, and went soon afterwards to Germany. The fortresses of Spandau, Custrin, Wurzburg, and Augustusburg were constructed after his plans and under his directions. The Counts of Linar, in Prussia, are his descendants.

## GIULIO CLOVIO.

[Born 1498—died 1578.]

*P. 443*

According to the researches of Ivan Kukuljevic, the compatriot of Clovio, who published a life of the artist in the Illyrian language (German translation, 1852) his real name was Glovicie; he was born at Grizane.

*P. 445\**

A picture of this subject, ascribed to Titian, is in the church of Sant' Afra at Brescia.

*P. 445*

The monastery of Candiana is situated in the province of Padua.

*Pp. 445-446*

It is not known when Clovio entered the service of the Cardinal Farnese, but it appears from a letter by Caro that in 1543 he was in the cardinal's house. See the article on Giulio Clovio, by Ronchini, in "*Atti e Memorie della Deputazione di Storia Patria per le Provincie Modenesi e Parmensi*," vol. iii.

*P. 447\**

The volume is not in the Museum at Naples. It is asserted that it is now in the possession of the ex-King of Naples.

*P. 450†*

In the Pitti Gallery there is a Deposition from the Cross by Clovio, bearing the signature, "Julius Clovius Macedo Faciebat." It is painted on parchment. He was staying at Florence in 1553.

*P. 450*

Giulio Clovio came to Florence in 1553, with the intention of leaving the service of the Cardinal Farnese. From the year 1560 until his death he was staying at Rome.

## OF DIVERS ITALIAN ARTISTS.

*Pp. 453-454*

Nearly all the pictures by Siccio, here described by Vasari, are still to be found at the various places for which they were originally destined.

*Pp. 454-455*

Marcello Venusti was not of Mantua, as Vasari says, but of Como. (See Bertolotti, "Artisti Lombardi a Roma.") He died in 1579.

*P. 456*

Very little is known about Jacopo del Conte. See Mariotti, "Lettere Pittoriche perugine," page 230.

*P. 457*

Cesare del Nebbia was a pupil of Muziano. He died at the age of seventy-two, during the pontificate of Pope Paul V.

## OF DIVERS FLEMISH ARTISTS.

*P. 458*

The notes about these artists, although interesting, have naturally no authoritative value. At the end of this chapter

Vasari names his informer, Domenico Lampsonio of Liege. He has also made use of Luigi Guicciardini's "Descrizione dei Paesi Bassi." It does not seem to be necessary to correct here all the blunders committed by Vasari on the few pages treating of Northern artists. It will suffice here to point out as the latest and most trustworthy history of the respective schools Woltmann and Woermann's "History of Painting" (German and English editions).

*P. 458†*

Lodovico (Ludwig) da Lovanio is an unknown name. Nor is it possible to say who is meant by Luven Fiammingo.

*P. 458§*

Petrus Christus or Christi, not Christophson.

*P. 460||*

Heinrich of Dinant, i.e., Henry met de Bles, called in Italy Il Civetta, because he used to introduce an owl (civetta) in his pictures.

*P. 460*

By Lancelotto is meant Lancelot Blondel of Bruges. Piero Cock stands for Pieter Koek of Alost.

*P. 462†*

Hans Bol, not Bolz.

*P. 462††*

By Marina of Siressa is meant Marinus (Seeuw) van Roymerswalc, of Ziericksee, by whom there is a picture in the National Gallery, London.

OF THE ACADEMICIANS OF DESIGN, PAINTERS, SCULPTORS, AND ARCHITECTS; AND OF THEIR WORKS, MORE PARTICULARLY THOSE OF BRONZINO.

*P. 467*

Angiolo di Cosimo di Mariano, called Il Bronzino, was born at

Monticelli, one of the suburbs of Florence, in 1502, and died in 1572.

*P. 468*

The picture here described as being in the church of the Trinità at Florence is now in the Gallery of the Accademia delle Belle Arti.

*P. 469*

The portraits of Bartolommeo Panciatichi and his wife are now in the Uffizi Gallery, Florence.

*P. 469\**

The engraving after the picture of the Birth of Christ is by Giorgio Mantovano.

*P. 471\**

A very fine portrait of the Duchess is in the collection of Sir Richard Wallace, Hertford House, London.

*P. 471*

The Allegory painted for the King of France is now in the National Gallery, London. Bronzino apparently intends to give the spectator a lesson of the worthlessness of life. We here come in contact with the pessimistic tendencies of the artist's time, and it becomes very apparent that the poetic sentiment and the *naïveté* of feeling which had inspired Florentine artists in progressing ascendancy during more than two centuries has passed away.

*P. 473*

The picture of Christ appearing to Mary Magdalene, painted for Giovambattista Cavalcanti in the church of Santo Spirito, is now in the Louvre Gallery at Paris.

*P. 474*

Bronzino's and Pontormo's paintings in the church of San Lorenzo have been destroyed.

*P. 477\**

Alessandro di Cristoforo di Lorenzo Allori was born in 1535,

and died in 1601. His father<sup>\*</sup> Cristoforo was born in 1577, and died in 1621. More details about both these artists will be found in Baldinucci.

*P* 478†

Giovammaria Butteri was born about the year 1550, and died in 1606. (See Baldinucci, vol. x, 144)

*P* 478§

Cristofano dell' Altrissimo went to Como in July, 1552, and in May of the following year he had already completed the copies of twenty-four portraits in the gallery of Giovio. The whole series was completed in 1556. (See Gaye, "Carteggio," vol ii., pp. 389-92, 401-2, 412-414; Gualandì, "Lettere Pittoriche," i. 371.) From Alessandro Lamo we learn that Bernardino Campi copied the same series at the same time for Donna Ippolita Gonzaga. Cristofano dell' Altissimo died in 1605. The date of his birth is not known.

*P.* 479†

Stefano Pieri was born in 1542. In 1576 he was at the court of William Duke of Bavaria. There is an Assumption by him in the church of San Prassede at Rome. He died in 1629. Lorenzo Voiani della Sciorina died in 1598.

*P.* 479†

Battista Naldini, born 1537, died 1591. Francesco Moraldini da Poppi, born 1544, died 1597.

*P.* 480\*

Manzuoli died in 1571.

The Christian name of Carlo del Loro is Pontelli. He died in 1574.

*Pp.* 480-481

Andrea di Mariotto del Minga, who is also mentioned in the life of Bandinelli, died in 1596. A picture by him, representing Christ in the Garden, is in the church of Santa Croce at Florence.

*P.* 481\*

Girolamo di Francesco di Mariotto Macchietti Crocifissajo was

born in 1534, and died in 1592. \*Mirabello, the son of Antonio Cavalori or Cavori, called Salincorno, died in 1572.

Federigo di Lamberto (Susterman) was born at Amsterdam in 1524, and died at Florence in 1591.

*P. 481†*

Bernardo Tmante Buontalenti was born in 1536, and died in 1608.

*Pp. 482-483*

Bernardino di Porfirio of Leccio executed the table here described in 1562. He died in 1601.

*P. 483*

Jan van der Straat, or Giovanni della Strada, as Vasari calls him, commonly called Stradanus, was born at Bruges in 1523; he died in 1605. For more details about him see Baldinucci's work.

*P. 484\**

Jacopo Zucchi was born about the year 1541, he died about 1604.

*P. 484†*

Santo di Tito Tidi was born at Borgo a San Sepolcro in 1536. He studied under Bronzino and Bandinello, and became one of the best Florentine painters of the second half of the sixteenth century. He died at Florence in 1603.

*P. 485*

Alessandro di Vincenzo Fei, called del Barbiere, was born in 1542. He studied under Ridolfo del Ghirlandajo, and died in 1592.

*Pp. 486-487*

Benvenuto Cellini was born in 1500, and died in 1571. The first of the numerous editions of his Autobiography appeared in 1730 at Florence.

*P. 488*

Francesco, the son of Giuliano da San Gallo, was born in 1494, and died in 1576.



*Pp. 488-489*

Bartolommeo Amannato was born in 1511, and died in 1592.

*P. 489*

The family name of Battista del Benedetto was Fiammeri. He is generally called Battista dell' Ammanneto.

*P. 489\**

Vincenzo de' Rossi was born in 1525, he died in 1587.

*P. 490*

Francesco Camilliani, the son of the sculptor Giovanni di Niccolò, who was called della Camilla, died in 1586.

*P. 491\**

Giovanni Bologna, or Jean de Boulogne, was born about the year 1524; he died in 1608.

*P. 492†*

Vincenzo Danti was born in 1530, and died in 1576.

*P. 493*

The basso-relievo representing Moses raising the Serpent in the Wilderness, and the other mentioned immediately before, which were both executed by Danti for the Duke Cosimo, are now in the Museo Nazionale at Florence.

*P. 494†*

Ignazio Danti was born in 1536, and died in 1586. About his scientific works, see Jodoco del Badia, "Rassegna Nazionale," 1881 (Sept. and Nov.).

*Pp. 495-496*

The pictures here described are still in existence.

*P. 497*

Antonio di Gino Lorenzi died in 1583.

Stoldo di Gino Lorenzi was born in 1534, and died in 1583. More details about him will be found in Borghini's "Riposo."

*P. 498\**

Battista di Domenico Lorenzi was born in 1527, and died in 1594. Giovanni di Benedetto, the pupil of Bandinelli, died in 1599.

*Pp. 498-499*

Valerio Cioli was born about the year 1529, and died in 1599.

*P. 499\**

Now the Garden of the Palace of the King of Italy.

*P. 500*

Giovanni di Paolo di Giovanni Fancelli, called Giovanni di Stocco, died in 1586.

Zanobi di Bernardo Lastricati was born in 1508, and died in 1590.

## DESCRIPTION OF THE WORKS OF GIORGIO VASARI.

[Born 1511—died 1574.]

*P. 501\**

Vasari was born on July 30, 1511.

*P. 505\**

See also vol. viii. of Milanesi's edition of Vasari's writings, Florence, 1882.

*P. 530\**

It is stated that, when Michelangelo became informed of the fact that Vasari had executed these pictures within a hundred days, he observed: "*E' si conosce*"—meaning, "I am not surprised."

*P. 540*

The name of the daughter of the Aretine citizen Francesco Bacci, whom Vasari married, was Niccolosa. A medal with her portrait has been struck by Pastorino da Siena.

*Pp. 545-546*

In February, 1549, Eleonora di Toledo, the wife of Cosimo, bought from the Pitti family the famous palace which still bears that name, for the sum of 9000 florins. But as there was still some work to be done there, the Duke with his family continued to live in the Palazzo Vecchio, of which he had taken possession in 1540.

*P. 547\**

See also vol. viii. of Milanesi's edition, Florence, 1882.

*P. 550*

Vasari refers here to the marriage of Prince Francesco with the Archduchess of Austria, the daughter of the Emperor Maximilian.



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